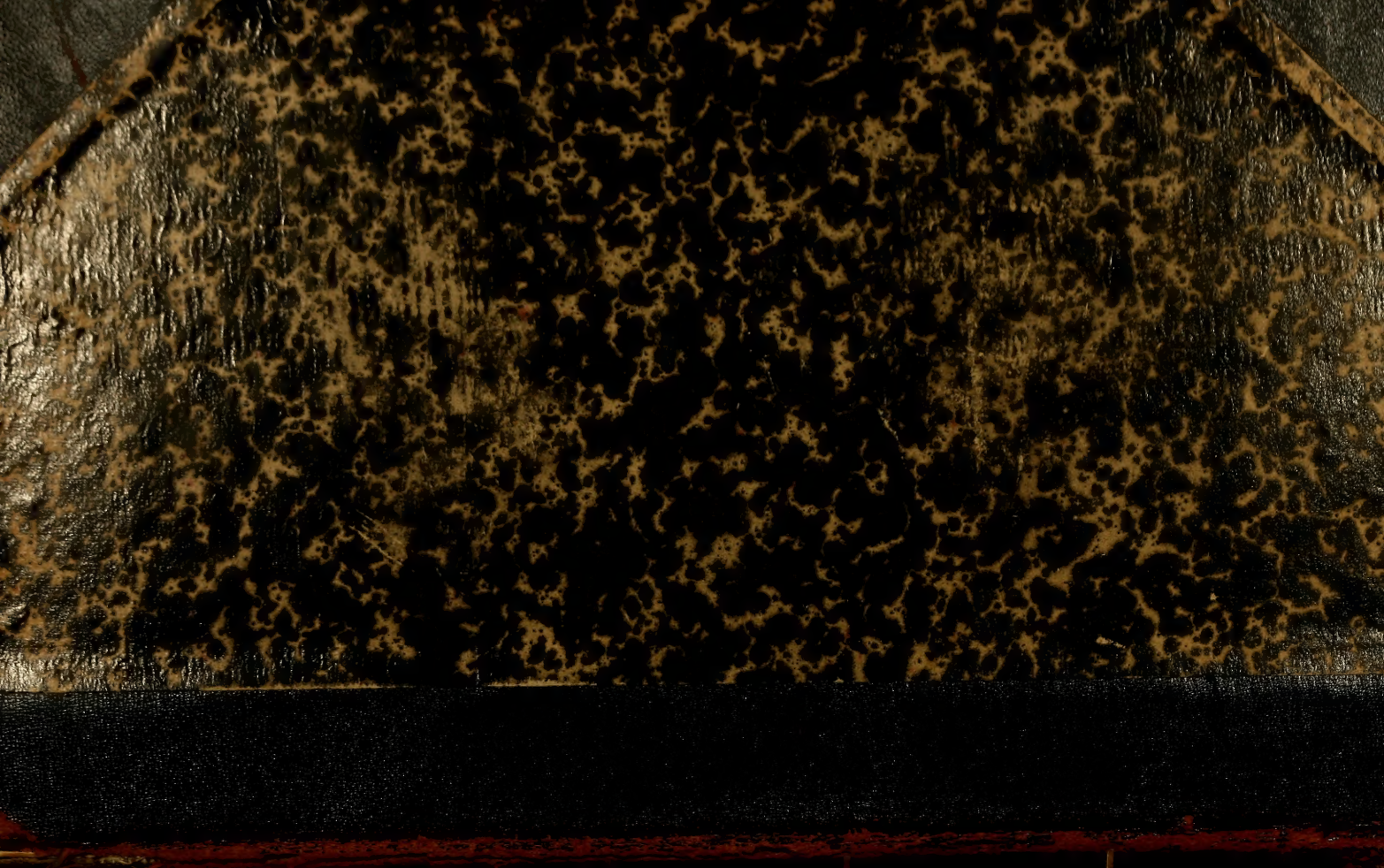
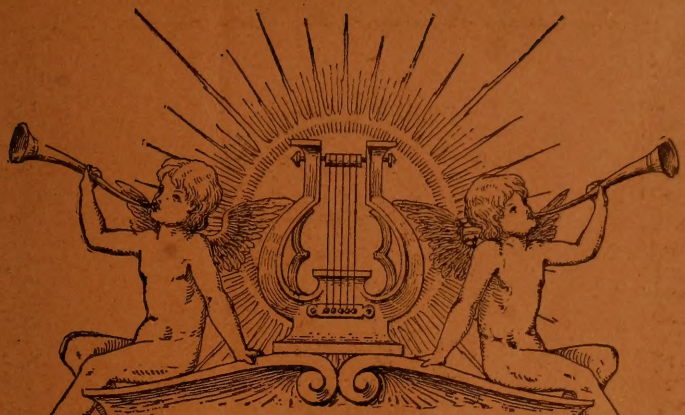




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SERGE KOUSSEVITZKY, Conductor

FORTY-SEVENTH SEASON, 1927-1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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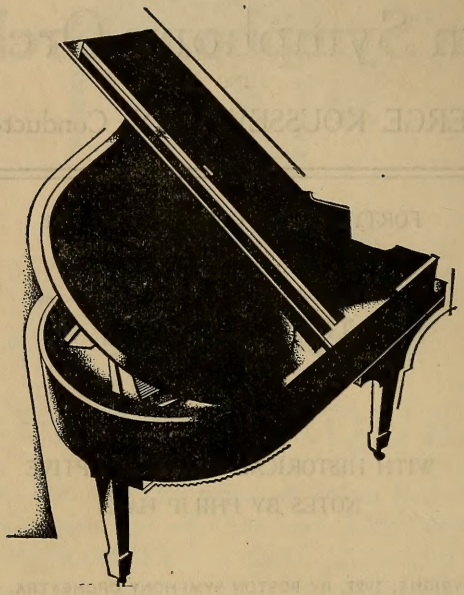
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Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

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	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

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Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
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Berlioz Overture to "Benvenuto Cellini," Op. 23

Brahms Symphony No. 3 in F major, Op. 90

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

It appears that after the production of "Guillaume Tell" at the Paris Opéra (1829), the operas previous to "Benvenuto Cellini" had no overture, only an introduction. This was so even with "Robert le Diable" and "Les Huguenots."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manu-

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script. The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)"! The overture, published in separate form, dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera, is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, four trumpets, two cornets-à-pistons, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings. The score of the overture was published in June, 1839; the orchestral parts in April, 1855. The transcription by A. Fumagelli for pianoforte, two hands, was published in September, 1852; for four hands in July, 1856. Hans von Bülow made a score of the opera for voice and pianoforte. His "Humoristische Quadrille" on themes from the opera was published in 1879. Eight "morceaux de chant" appeared separately in 1838 in Paris; in 1846 the cavatina "Entre et le devoir" was published at Vienna. The manuscript of the original score of the opera is in the library of the Paris Conservatory. The library of the Opéra contains a copy in three volumes (1838).

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The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci,* Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avari-

*It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

†"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Etampes, Mme. Adiny; Scozzonne, Mme. Bosman.

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cious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo. They plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomime of "King Midas" is acted; Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested. The people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

*The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124–139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."

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The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "Ã tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d' Arlequin"* (wood-wind and also violins).

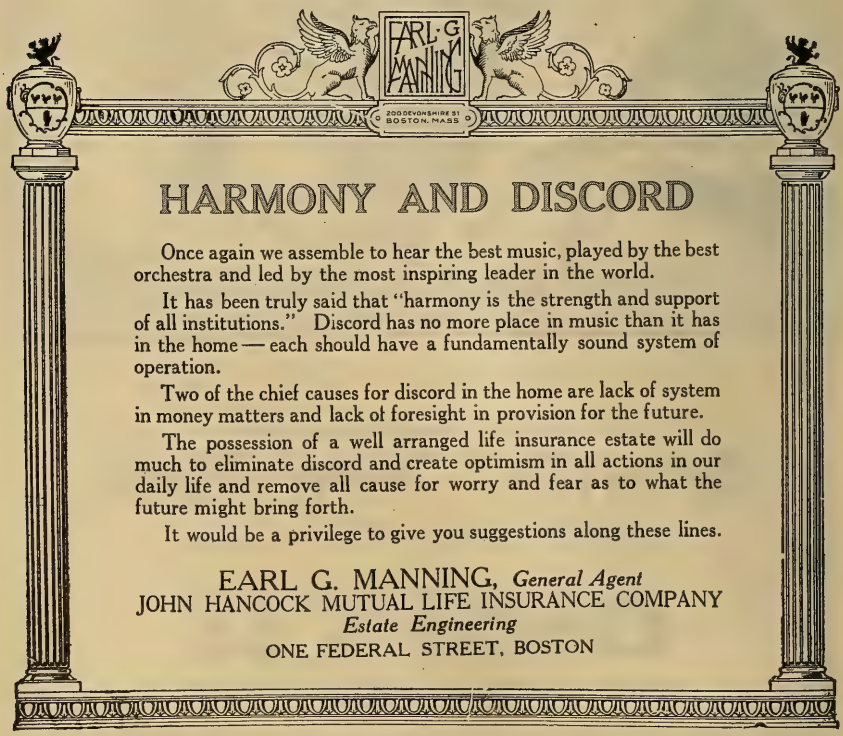
The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wished to write a semi-serious opera, depicting passions; a work abounding in surprises, contrasts, crowds in action; a work with local color. He chose for his hero Benvenuto Cellini, "a bandit of genius," as he characterized the Italian artist. Adolphe Boschot thinks that Berlioz found himself in Cellini, a brother of Childe Harold and of the declaiming artist in Berlioz's "Retour à la Vie," undisciplined, torn by passions, mocked by the stupid bourgeoisie, a hero of 1830.

*The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

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The musician saw Rome, its monuments and squares, dagger-thrusts, open-air harlequinades. Excited by reading Cellini's Memoirs and E. T. A. Hoffman's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance. The libretto was read to the management of the Opéra Comique in August, 1834. It was rejected. "They are afraid of me," wrote Berlioz; "they look on me at the Opéra-Comique as a sapper, an upsetter of the national genre: they refuse the libretto, that they will not be obliged to admit the music of a madman."

Berlioz wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote, "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

In 1837 Heinrich Heine wrote from Paris: "We shall soon have

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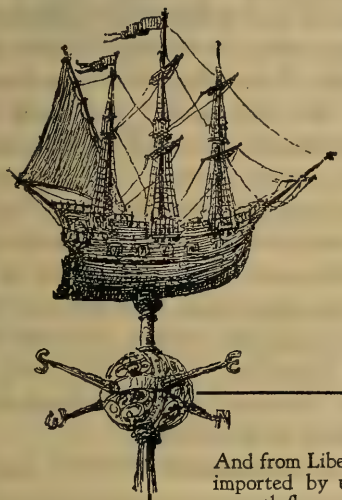
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an opera from Berlioz; the subject is an episode from the life of Benvenuto Cellini, the casting of his Perseus. Something extraordinary is expected, for this composer has already achieved the extraordinary." And Heine regretted that Berlioz had cut off his immense antediluvian bush of hair that bristled over his forehead like a forest over a steep precipice.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was considered so difficult that there were twenty-nine full rehearsals. According to the rule of the Parisian opera-houses, Berlioz was not allowed to conduct his own work. Habeneck was apparently unfriendly. Some of the orchestral players found the music very original; others were indifferent, bored, hostile; two in place of playing their part were heard by Berlioz playing the old tune "J'ai du bon tabac." On the stage, male dancers would pinch the ballet girls and cry out with them, mingling their cries with the voices of the singers. Duponchel, the director of the opera-house, did not interfere; he did not condescend to attend the rehearsals. When he heard that some of the orchestra admired the music, he remarked: "Did you ever see such a shifting of opinion! Berlioz's music is found to be charming and our idiotic musicians praise it to the skies."

The performance was announced for September 3, 1838, and in

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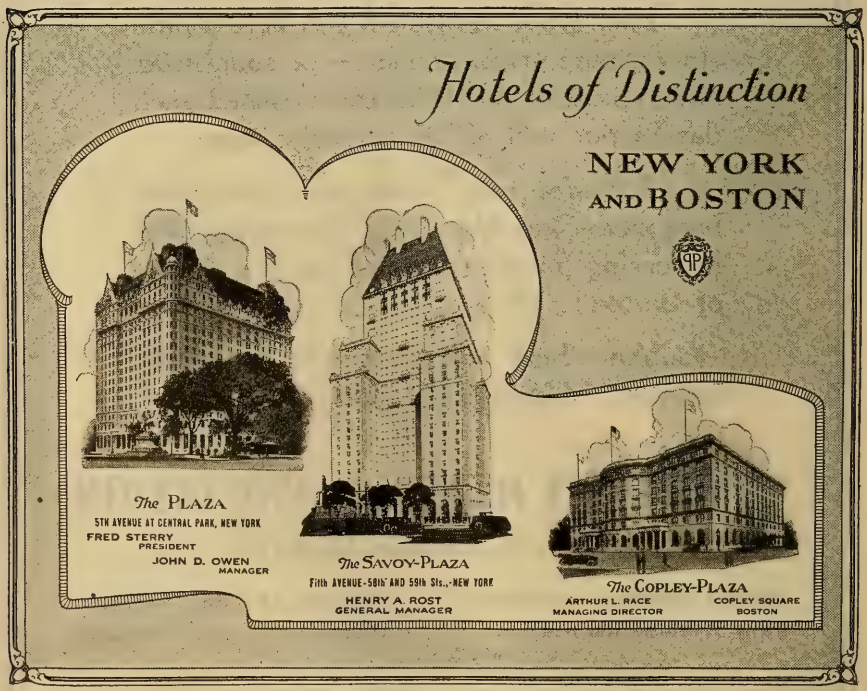
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several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance. Don François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini."

According to Berlioz's account of the performance the overture had "an exaggerated success, and all the rest was hissed with admirable ensemble and energy." Duprez was excellent in the violent scenes, but his voice no longer lent itself easily to gentle passages, to music of revery. Mmes. Dorus-Gras and Stoltz found favor with Berlioz, and of the latter he wrote: "Mme. Stoltz drew such attention in her rondo of the second act, 'Mais qu'ai-je donc?' that this rôle [Ascanio] can be





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considered as her point of departure toward the extravagant position she acquired later at the Opéra from the height of which she was so brusquely hurled." But Gustave Bord in his Life of Rosina Stoltz (Paris, 1909) says that as Ascanio she did not add much to her reputation. "It was only stated that as her legs were well made, the male part was well suited to her."*

The stage settings were mediocre, as though the management had expected a failure and prepared for it. Familiar or trivial expressions in the libretto provoked laughter. The libretto was condemned before the end of the first scene. As for the music, the audience did not hear or care. There was laughter, there was hissing; there were imitations of animals; there was even a ventriloquist. Only the two women on the stage were undisturbed. Boschot says that Duprez sang "in a condescending manner."

*In the letter to his sister Adèle dated July 12, 1838, Berlioz wrote: "Duprez-Cellini is superb; one can form no idea of the energy and the beauty of his singing." In a letter to his father dated September 20, 1838, that the "gigantic amour-propre" of Duprez might postpone further performances. "The success has not been concentrated on him; the two women singers, on the contrary, have had the honors in singing and acting. Consequently he no longer wishes to take the part, and A. Dupont will replace him; but as he did not any more than I expect this, he is obliged to learn the whole of the music." Duprez in his "Souvenirs d'un chanteur" says: "It is known that the talent of Berlioz, otherwise an excellent musician, was not exactly melodic." To the tenor's "Italianized ears" the music of Berlioz was strange. Furthermore, expecting the birth of a son the night of the third performance, Duprez was not at ease on the stage, and when in the last act he saw the physician radiant behind the scenes, he lost his head through joy and made a mess of the "complicated and learned music." He also wrote, "I acquitted myself badly in this adventure; that is not, however, the cause of the non-success of 'Benvenuto Cellini,' though the composer held me responsible and always bore a grudge against me."

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The next morning Berlioz made cuts in the score and corrections in the libretto. The second performance was on September 12. A small audience; receipts, 2,733 francs, the half of an average receipt. There was no hissing, but applause in the half-empty hall was pathetic. Third performance on September 14: A small audience; receipts below 3,000 francs.

The majority of the critics were favorable towards Berlioz and the opera. Perhaps they wished to raise him, a colleague in criticism, from his fall. Théophile Gautier recalled the heroic days of 1830.

After the third performance Duprez wished to give up the rôle; the opera did not draw; Mme. Dorus-Gras's engagement ended the 15th of September, nevertheless the bills for a month or two announced a forthcoming performance, the fourth. Alexis Dupont, the successor of Duprez, was slow in learning his part. Josephina Nau replaced Mme. Dorus-Gras. Rehearsals were held. The date November 21 was definitely appointed, but "on account of the indisposition of an artist" the "Siège de Corinth" was substituted. The fourth performance did not take place until January 11, 1839. The receipts were less than 3,000 francs; while "Robert le Diable" after one hundred and seventy performances was still bringing in more than 6,000 francs. Yet Berlioz wrote to Liszt, who was at Rome, that the opera-house was crowded. The first act was afterwards performed three times.



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Not until 1913 was there a revival of "Benvenuto Cellini" in Paris. It was at the Théâtre des Champs-Élysées, on March 31, 1913, by Gabriel Astruc. Teresa, Mlle. Vorska; Benvenuto, Lapelleterie; Ascanio, Judith Lassalle; other parts were taken by Messrs. Petit, Dangès, Blancard. Felix Weingartner conducted. There were six performances.

The opera, arranged in four acts, with the libretto in German by Riccius, was produced by Liszt at Weimar on March 20, 1852 (Cellini, Beck; Teresa, Mme. Milde). It failed dismally at London on June 25, 1853 (Mmes. Julienne-Dejean and Nantier-Didiée; Tamberlik, Formes, and Tagliafico).

(For a full account of the fiasco see Chorley's "Thirty Years' Musical Recollections." Bülow produced the opera at Hannover in 1879, and afterwards at other German cities.)

Cellini is the hero of operas by Rossi, Schlosser, F. Lachner, Kern, Orsini, Bozzano, Saint-Saëns, Diaz, Tubi; of ballets by Buzzi and Venzano.

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Symphony No. 3, in F major, Op. 90 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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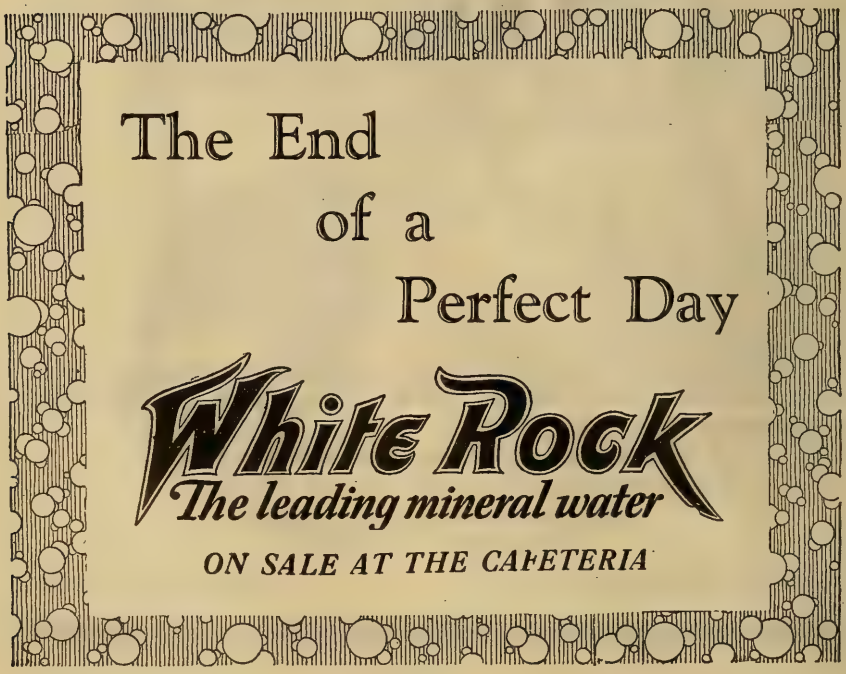
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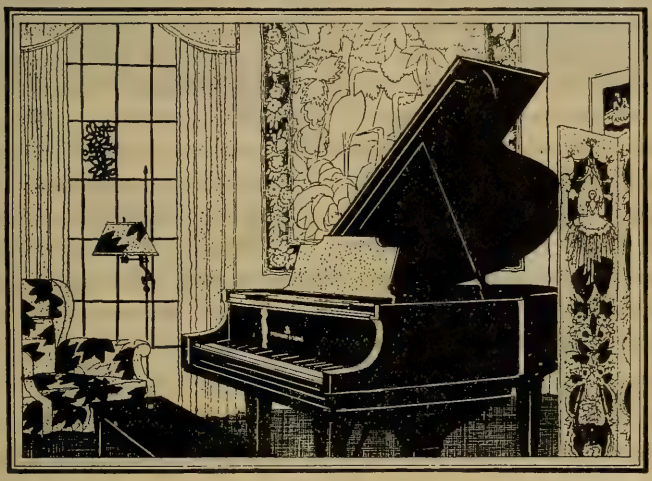
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The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the



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composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The sym-

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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phony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,' "; yet Hanslick took care to add that the key-word was

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not wholly to the point, for only the first movement and the finale are of herioc character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of

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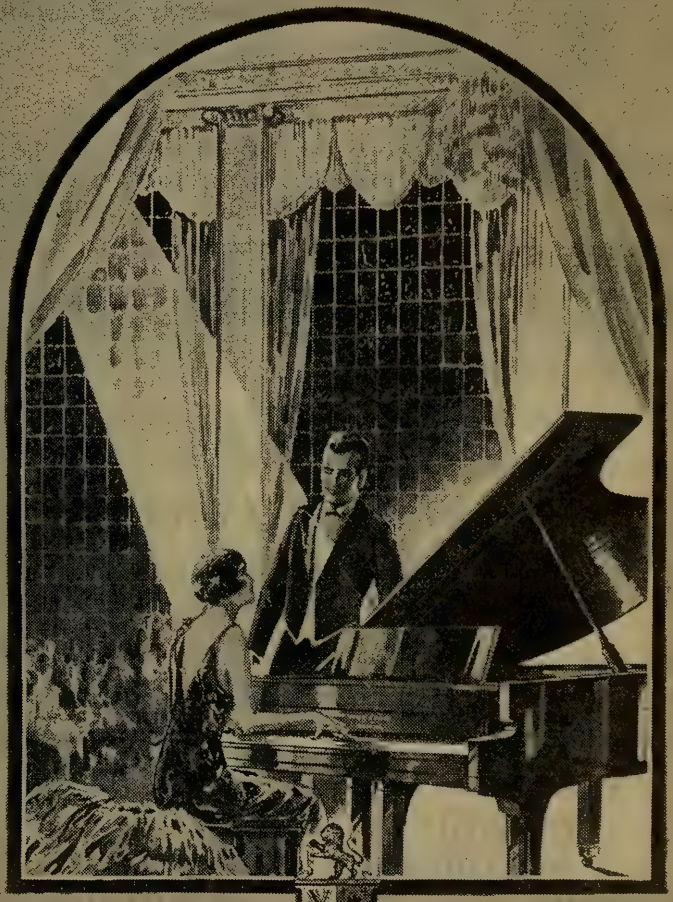
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the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann

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goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4–4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3–8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris,

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn

*Published by Frederick A. Stokes Company, New York, 1917.

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Anne Hulton, the writer of these newly recovered letters, was the sister of Henry Hulton, Commissioner of Customs in Boston during the years just before the Revolution, and lived with him and his family in a house on Walnut Street in Brookline. During the period from 1768 to 1775 she wrote home frequently, describing not only the incidental affairs of domestic life but many greater matters, such as the riots in King Street, the Boston Tea Party, and the expedition to Lexington and Concord. The material is important to everyone interested in Colonial Boston, in early American customs, or in our Revolutionary history. The edition is limited to 750 copies.

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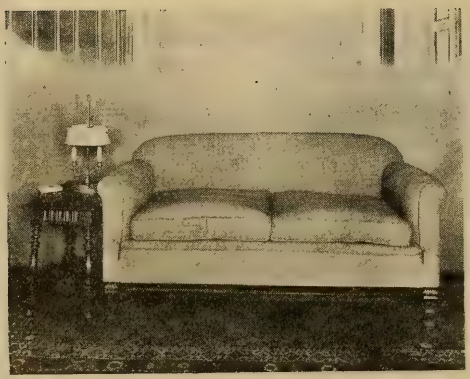
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doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is

*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

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"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine,



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cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

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Claude Achille Debussy*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images."

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was per-

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes," composed in 1888, reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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formed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. "Ibéria" was performed for the first time at a Colonne concert in Paris on February 20, 1910. Gabriel Pierné, conductor.

The first performance of "Ibéria" in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911, Max Fiedler, conductor.

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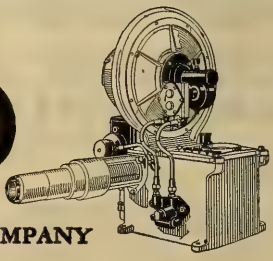
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"Ibéria" is in three sections: "Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." M. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did

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* * *

Debussy wrote on May 16, 1905, to Jacques Durand, his publisher, that he was preparing these compositions for two pianofortes: "I. Gigues tristes. II. Ibéria. III. Valse (?)." In September of that year he hoped to finish them. (In the same letter he wrote, "Mme. E. Hall,*

*Mrs. R. J. Hall of Boston, who did so much for French music in this city. This Fantaisie was published. Strange to say, it is not in the catalogues of Debussy's music included in the biographies of that composer.

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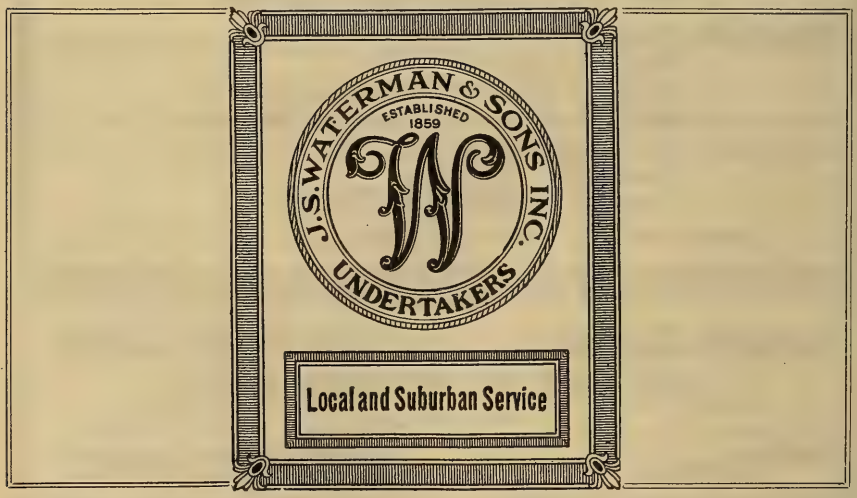
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'la Femme-saxophone,' calls politely for her Fantaisie. I should like to satisfy her, for she deserves it.") 1906, August 8: "I have at present three different ways of finishing 'Ibéria.' Shall I toss up a coin or search for a fourth?" In September, 1907, the "Images" would be ready as soon as the "Rondes" were "comme je le veux et comme il faut." In 1908 Debussy was hard at work on his opera, "The Fall of the House of Usher," an opera of which, it is said, no sketches have been found. (Durand received Debussy's libretto in 1917.) In 1909 he wrote that he had laid the "Images" aside "to the advantage of Edgar Allan Poe." He also worked on an opera, "The Devil in the Belfry."

In 1910: "I have seen Pierné. I think he exaggerates the difficulties in a performance of 'Ibéria.' "

Debussy wrote on December 4, 1910, from Budapest, where he gave a concert of his works, that "Ibéria" was especially successful. "They could not play 'The Sea,' no more the 'Nocturnes,' from want of rehearsal. I was assured that the orchestra knew 'The Sea,' for it had been played through three times. Ah! my friend, if you had heard it! . . . I assure you to put 'Iberia' right in two rehearsals was, indeed, an effort. . . . Don't forget that these players understood me only through an interpreter—a sort of Doctor of Law—who perhaps transmitted my thought only by deforming it. I tried every means. I sang, made the gestures of Italian pantomime, etc.—it was enough to touch the heart of a buffalo. Well, they at last understood me, and I had



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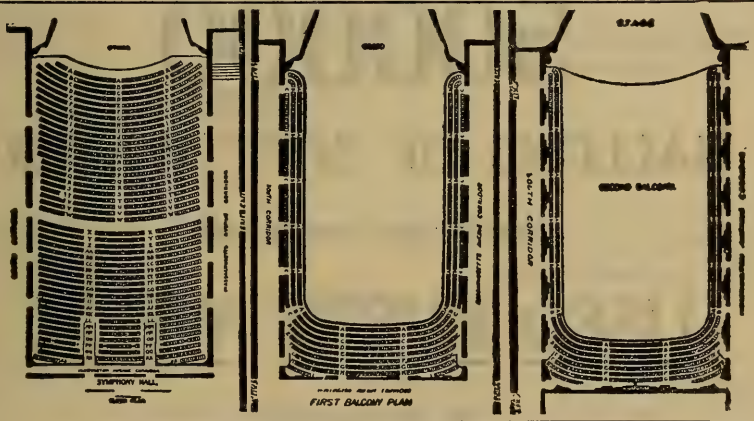
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the last word. I was recalled like a ballet girl, and if the idolatrous crowd did not unharness the horses of my carriage, it was because I had a simple taxi. The moral of this journey is that I am not made to exercise the profession of composer of music in a foreign land. The heroism of a commercial traveller is needed. One must consent to a sort of compromise which decidedly repells me."

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III. Non troppo mosso.
IV. Larghetto.
V. Allegro vivace.

Bach Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Liebe Seele.
II. "Komm, Gott, Schöpfer, Heiliger Geist."

De Falla "El Amor Brujo" ("Love the Sorcerer")

Introduction and Scene — The "Gitanes" (Evening) — The Homecomer—Dance of Terror—The Magic Circle (Narrative of the Fisherman) — Midnight (Sorceries) — Ritual Dance of Fire (To dispel evil spirits) — Pantomime — Dance of the Game of Love — Finale (Morning Chimes).

Strauss Symphonia Domestica, Op. 53

(In one movement)

There will be an intermission after De Falla's "El Amor Brujo"

A lecture on this programme will be given by Professor John P. Marshall on Thursday, October 13, at 5.15 o'clock, in the Lecture Hall, Boston Public Library.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

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Sunday OCT. 16 at 3.30	**Dusolina GIANNINI** *SOPRANO* *(For programme see opposite page)*
Sunday OCT. 23 at 3.30	**GERALDINE FARRAR** *SOPRANO*
Sunday OCT. 30 at 3.30	First appearance in Boston since 1924 **George COPELAND** *PIANO*

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Ah! Spietato Handel
Gia il sole dal Gange Scarlatti
Pace Pace (Aria from La Forza del Destino) Verdi

II.

Pour toi seul Chopin
Chant Indou Rimsky-Korsakoff
Stornellatrice Respighi
M'ama non M'ama Mascagni
(Aria from Cavalleria Rusticana)
Un bel Di (Aria from Madame Butterfly) Puccini

III.

Tell me, oh, blue, blue sky Vittorio Giannini
When I Love You Martin Cole
The Old Refrain Fritz Kreisler
Hills Frank La Forge

IV.

Canta pe me
Luise
Serenatella
Tarantella Luciana
..... Neapolitan Songs arranged by Vittorio Giannini

(Frank La Forge will be the accompanist)

Symphony Hall, Sunday Afternoon, October 16, at 3.30

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Wed. Matinee Oct. 19—	"MARTHA"	*with Elba, Schalker, Barsotti, Interrante, Cervi, Peroni*
Wed. Night Oct. 19—	"CAVALLERIA RUSTICANA" and "PAGLIACCI"	*with Jacobo, Schalker, Tafuro, Interrante with Sharlow, Bertini, Albano, Peroni*

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Sat. Matinee Oct. 22—	"HAENSEL and GRETEL"	*with Fox, Schalker, Glade, Interrante, Morosini, Peroni*
Sat. Night Oct. 22—	"IL TROVATORE"	*with Jacobo, Glade, Bertini, Albano, Mongelli, Peroni*
Monday Night Oct. 24—	"AIDA"	*with Jacobo, Glade, Bertini, Albano, Mongelli, Cervi, Peroni*
Tues. Night Oct. 25—	"FAUST"	*with Sharlow, Schalker, Tafuro, Valle, Mongelli, Peroni*
Wed. Matinee Oct. 26—	"TALES OF HOFFMANN"	*with Elba, Fox, Barsotti, Interrante, Mongelli, Peroni*
Wed. Night Oct. 26—	"LA BOHEME"	*with Sharlow, Fox, Tafuro, Valle, Mongelli, Peroni*
Thurs. Night Oct. 27—	"LUCIA DI LAMMERMOOR"	*with Elba, Barsotti, Interrante, Cervi, Peroni*
Friday Night Oct. 28—	"FORZA DEL DESTINO"	*with Jacobo, Schalker, Barsotti, Valle, Mongelli, Peroni*
Sat. Matinee Oct. 29—	"MADAM BUTTERFLY"	*with Hizi Koyke, Schalker, Barsotti, Valle, Cervi, Peroni*
Sat. Night Oct. 29—	"CAVALLERIA RUSTICANA" and "PAGLIACCI"	*with Jacobo, Glade, Tafuro, Interrante; Sharlow, Bertini, Albano, Peroni*

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2. Sonata for 'Cello and Piano *Delius*
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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Concert-master	Kreinin, B.	Eisler, D.	Hamilton, V.	Kassman, N.
Theodorowicz, J.				
Hansen, E.	Graeser, H.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Siegl, F.	
Mayer, P.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Tapley, R.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E.	Bettoney, F.
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Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Voisin, R.	Kenfield, L.
Lorbeer, H.	Blot, G.	Mann, J.	Raichman, J.
		Jones, O.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
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Bach Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Liebe Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

(First time in Boston)

De Falla "El Amor Brujo" ("Love the Sorcerer")

Introduction and Scene — The "Gitanes" (Evening) — The Homecomer—Dance of Terror—The Magic Circle (Narrative of the Fisherman) — Midnight (Sorceries) — Ritual Dance of Fire (To dispel evil spirits) — Pantomime — Dance of the Game of Love — Finale (Morning Chimes).

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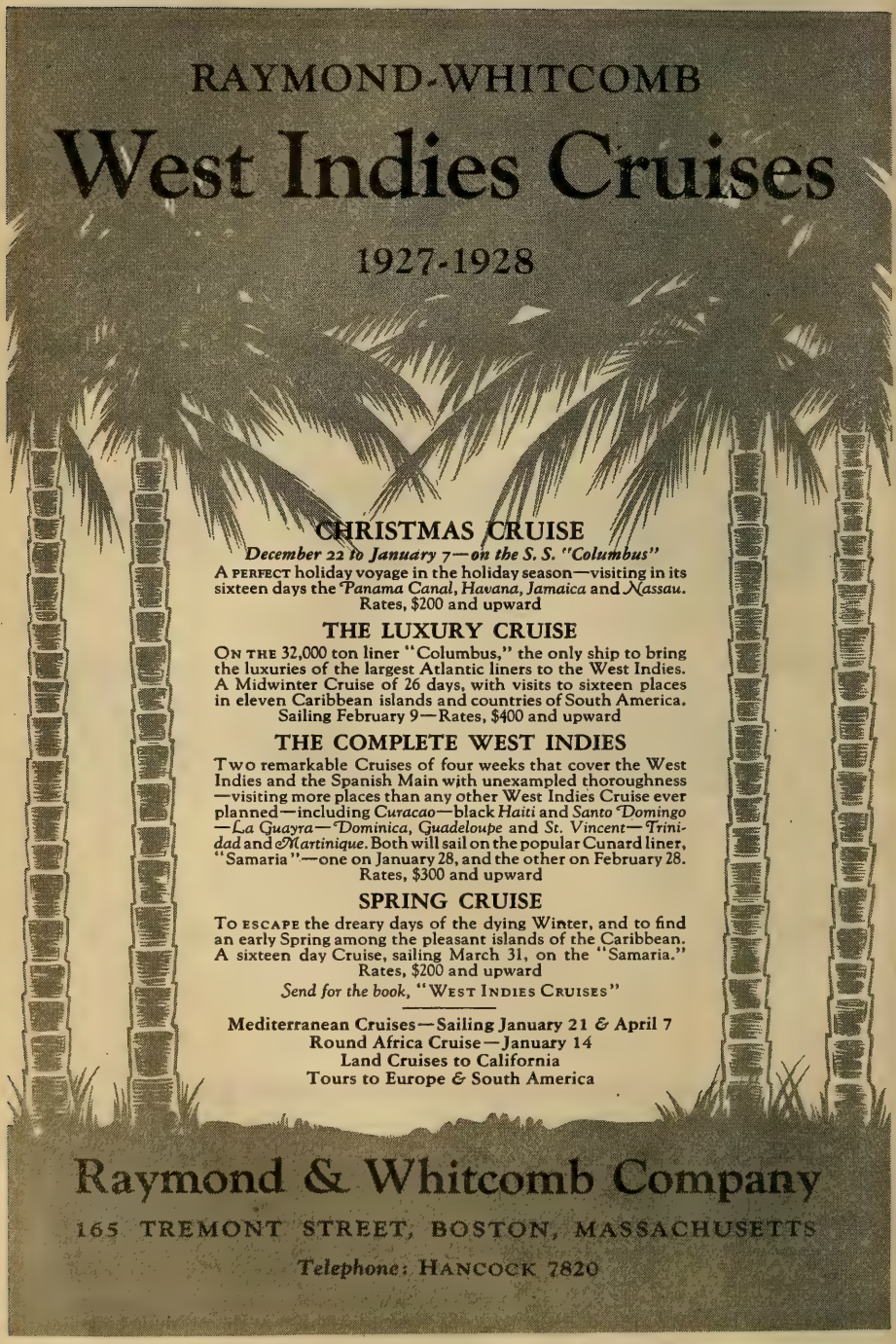
Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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(The programme was changed too late to make a corresponding change in the notes.)

"La Cimarosiana," Five Orchestral Pieces by Cimarosa
Re-orchestrated by Francesco Malipiero

(Domenicho Cimarosa, born at Aversa (Naples), on December 17, 1749; died at Venice, January 11, 1801. Malipiero born at Venice on March 18, 1882; now living)

These little pieces, which require no analysis, completed at Parma, May 28, 1921, were published in 1927, but they must have been known publicly before that; for the publishers, J. W. Chester, Ltd., announced in January, 1923, that the orchestra material could be hired for performance, and Eric Blom had arranged the Suite for the piano; furthermore, Sir Dan Godfrey brought out the Suite at Bournemouth on January 14, 1924, and the Suite was broadcast in English towns in 1926.

There is no note in the score concerning the source of the movements. The publishers stated in 1923 that these orchestral fragments were discovered among some old manuscripts in the library of the Naples Conservatory of Music; two of them were taken from a forgotten cantata. "Three of the movements have been found in a piano arrangement only, while the other two are scored for strings and one clarinet. Malipiero's orchestration is carried out in the spirit of eighteenth century Italian orchestral music."

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, bass drum, tambourine, castanets, and the usual strings.

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Cimarosa, most deservedly popular in his day, one of the greatest of Italian musicians, wrote nearly ninety operas, of which "Il Matrimonio Segreto" was played throughout Europe, and heard with pleasure only a short time ago in Italy.

This Suite is not to be confounded with the ballet "Cimarosiana," performed by the Ballet Russe in London in November, 1924, and June, 1925.

TWO CHORAL PRELUDES: "SCHMÜCKE DICH, O LIEBE SEELE," AND "KOMM, GOTT, SCHÖPFER, HEILIGER GEIST"
JOHANN SEBASTIAN BACH (ORCHESTRATED BY ARNOLD SCHÖNBERG)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettledrums, cymbals, triangle, Glockenspiel,

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celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922, by the Philharmonic Society, led by Mr. Stransky.

"Schmücke Dich" is the Choral Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598–1662). The choral is based on Johann Franck's Eucharistic Hymn.

Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

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"El Amor Brujo," ("Love the Sorcerer") . . Manuel de Falla

(Born at Cadiz, November 23, 1876; now living)

This "Gitaneria" (Gypsy life) in one act and two scenes, a choreographic fantasy with voice and small orchestra, book by Gregorio Martinez Sierra, was produced at the Teatro de Lara, Madrid, in April, 1915, with the Senñra Pastora Imperio assisting.* A concert version was performed at Madrid in 1916, E. Fernandez-Arbos† conductor, at a concert of the Sociedad Nacional de Musica.

This Suite was performed for the first time in London on November 23, 1921. Mr. Koussevitzky conducted it in Paris at his concert of May 8, 1924.

There were five stage performances of the ballet at the Flemish Theatre in Antwerp, February 23, 26, March 4, 9, 13, 1924.

The first performances of the Suite in the United States were by the Philadelphia Orchestra in Philadelphia on April 15, 17, 1922.

The first performance in Boston was by the Boston Symphony Orchestra on October 17, 1924.

*"The composer suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style." Carl Van Vechten's "Music of Spain."

†He was concert-master of the Boston Symphony Orchestra for the season of 1903-04. He played his "Tango" with the orchestra on October 24, 1903. Arbos was also leader, that season, of the Arbos Quartet, being associated with Messrs. Roth, Ferir, and Krasselt. For many years he has been distinguished as an orchestra conductor.

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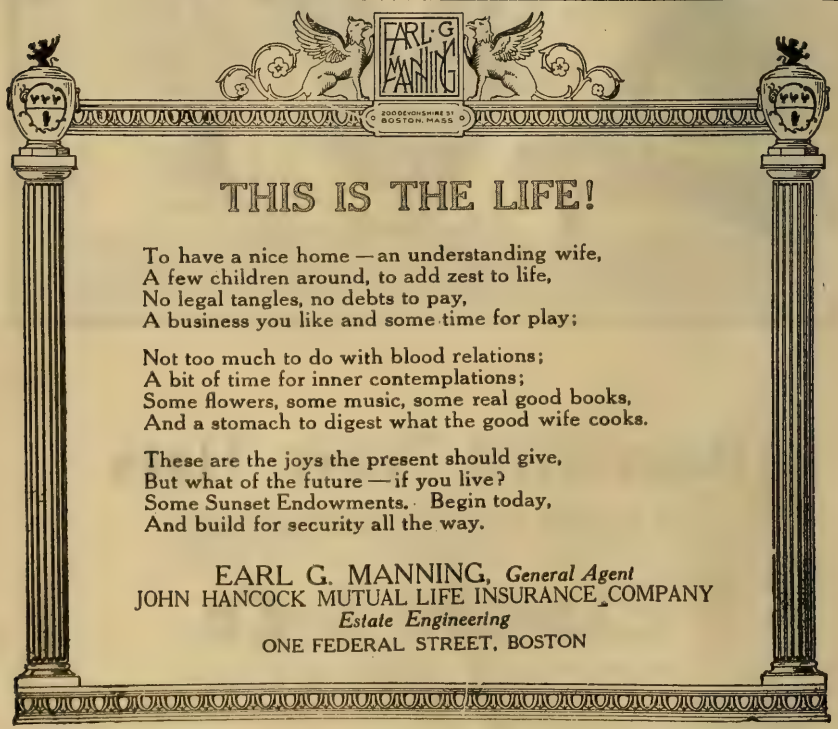
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The Philadelphia Program Book, edited by Lawrence Gilman, contained these paragraphs:

"According to an authorized statement, 'the composer, whose feeling for and command of his country's folk-music are well known, saw that it would be impossible to write true gypsy music by restricting himself to instrumental dances alone, and without resorting to the gypsies' most characteristic feature: their songs. But he has by no means used actual folk-melodies; every song is his own invention, and it is his particular glory that he has succeeded in making it almost impossible to believe that they are not actual popular material.' (M. Jean-Aubry referred to the thematic material of this work as 'built on rhythms, modes, cadences, or forms inspired by but never directly borrowed from the Andalusian folk-song. . . . We should be wrong to see in de Falla nothing but an "evoker" of picturesque Spain. He is rather a poet of Spanish emotion.')

"Here is the official synopsis of the action of 'El Amor Brujo':

"Candelas, a young, very beautiful, and passionate woman, has loved a wicked, jealous and dissolute but fascinating and coaxing gypsy. Although having led a very unhappy life with him, she has loved him intensely and mourned his loss, unable ever to forget him. Her memory of him is something like a hypnotic dream, a morbid, gruesome and maddening spell. She is terrified by the thought that the dead man may not be entirely gone, that he may return, that he continues to love her in his fierce, shadowy, faithless and caressing way. She lets herself become a prey to her



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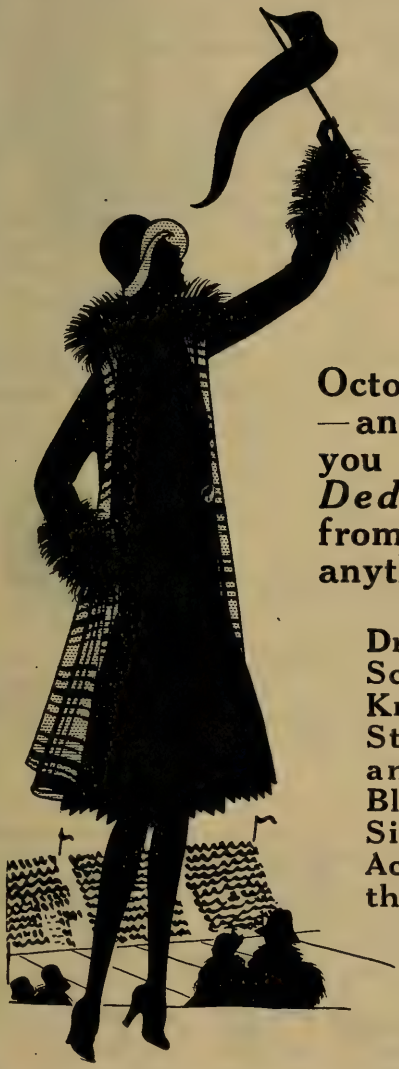
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thoughts of the past, as if under the influence of a spectre; yet she is young, strong and vivacious. Spring returns, and with it love in the shape of Carmelo.

"Carmelo, a handsome youth, enamoured and gallant, makes love to her. Candelas, not unwilling to be won, almost unconsciously returns his love, but the obsession of her past weighs against her present inclination. When Carmelo approaches her and endeavors to make her share in his passion, the Spectre returns and terrifies Candelas, whom he separates from her lover. They cannot exchange the kiss of perfect love.

"Carmelo being gone, Candelas languishes and droops; she feels as if bewitched, and her past loves seem to flutter heavily around her like malevolent and foreboding bats. But this evil spell must be broken, and Carmelo thinks he has found a remedy. He had once been the comrade of the gypsy whose spectre haunts Candelas. He knows that the dead lover was the typically faithless and jealous Andalusian gallant. Since he appears to retain, even after death, his fancy for beautiful women, he must be attacked on his weak side and thus diverted from his posthumous jealousy, in order that Carmelo may exchange with Candelas the perfect kiss against which the sorcery of love cannot prevail.

"Carmelo persuades Lucia, a young and enchantingly pretty gypsy girl, the friend of Candelas, to feign acceptance of the Spectre's addresses. Lucia, for love of Candelas and out of feminine curiosity agrees. Carmelo returns to make love to Candelas, and the Spectre intervenes . . . but he finds the charming little gypsy, and neither can nor will resist the temptation, not being experienced in withstanding the allurements of a pretty face. He makes love to Lucia, cajoling and imploring her, and the coquettish young gypsy almost brings him to despair. In the meantime, Carmelo succeeds in convincing Candelas of his love, and life triumphs over death and over the past. The lovers at last exchange the kiss that defeats the evil influence of the Spectre, who perishes, definitely conquered by love—Love the Magician."

*
* *

The score comprises these numbers: I. "Introduction et Scène," Allegro furioso ma non troppo vivo, 3-4. II. "Chez les Gitanes—

The Epicure comments

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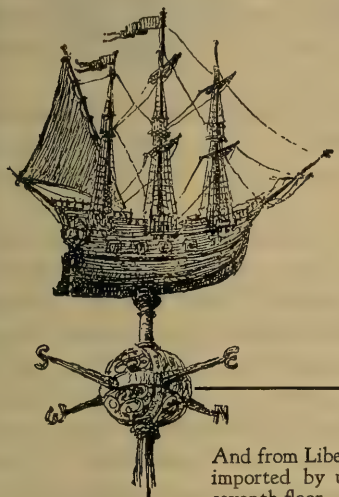
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La Veillée," Tranquillo e misterioso, 3-4. III. "Le Revenant," Vivo, ma non troppo, 2-4. IV. "Danse de la Frayeur," Allegro ritmico, 2-4. V. "Le Cercle Magique—Récit du Pêcheur," Andante molto tranquillo, 3-4. VI. "Menuet Les Sortilèges" Lento e lontano, 4-4. VII. "Danse rituelle du Feu—pour chasser les mauvais esprits," (no tempo direction), 2-4. VIII. "Scène," Poco moderato, 3-4. IX. "Chanson du Feu follet," Vivo, 3-8. X. "Pantomime," Allegro, 3-4; Andantino tranquillo, 7-8; Molto tranquillo, 6-8. XI. "Danse du Jeu d'Amour," Allegretto mosso, 3-8. XII. "Final," Allegretto tranquillo, 4-4; Largamente.

The music is scored for two flutes (one interchangeable with piccolo), oboe, two clarinets, bassoon, two horns, two trumpets, kettledrums, glockenspiel, piano and strings, with an English horn to replace the voice parts in certain passages.

Mr. Leigh Henry (*Daily Telegraph*, London, May 28, 1921) wrote of this "gitaneria" as follows: "It penetrates to the abstract essentials of Spanish sonorities and rhythms, much affinity to the spiritual impulse of Stravinsky's 'Sacre du Printemps' being evident, though matter and method differ greatly in each work. Here are less the expressed, externally-recognizable elements of the Spanish temperament, with its consequent folk-modal and rhythmic peculiarities, which absorb the composer's attention, than the elemental . . . racial

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His fellow countryman Joaquin Turina wrote (*The Chesterian*, London, May, 1920): "We can trace the artist returning to his own country, after several years spent in Paris, with a firmly set-up dogma of esthetical principles. But, strange to say, owing to some peculiar circumstance or other, the singularity of this work is that, although it bears the distinctive stamp of its composer, it gives the impression of something very fierce and elemental, an illustration of primitive gypsy pride. This is probably attributable to the fact that the composer did not trouble himself with the adorning of his musical forms and with the shaping of his phrases, chord for chord, or note for note. It will be owing to this peculiar quality that 'El Amor Brujo' will remain an exotic creation of great value among all that Manuel de Falla has done."





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THE WORK AND THE INTERPRETER

(Ernest Newman in the *Sunday Times* (London) of January 23, 1927)

Weingartner's performance of the Pathetic Symphony last Monday may serve as a peg on which to hang a fresh discussion of the old question of the relation of the performer to a work. Every now and then an assault is made from some quarter or other on the wicked conductors who, it is said, "add something of their own" to the work. It is generally assumed, by the way, that any such "addition" is bound to be to the detriment of the music; no account is taken of the large number of cases in which the work itself is made momentarily acceptable only by the art of the performer. Many things in the ordinary violin and piano repertory in particular are kept alive in the concert room only by the fact that they are vessels into which a Kreisler or a Hofmann can pour the whole of himself. He cannot, it is true, persuade us permanently that these things are great music; but he certainly can, for the time being, induce us to suspend our critical judgment of them as they are, and to see them only through his skill and his personality.

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But the general assumption is that the conductor who "adds something of his own" to the music is doing it an injury; the demand being that, as the naïve phrase runs, the music shall be "allowed to speak for itself." Ask the professors of this doctrine to say precisely how this is to be done and they become regrettably vague, and in some degree self-contradictory. They will lay it down that the conductor must adhere faithfully to the tempo and the expression of the original. They forget that a good half of the music we hear in our concert rooms bears only the most general indications in these respects. No one knows precisely how many crotchets or quavers to the minute Bach or Handel wanted when he marked a movement andante or allegro. Beethoven metronomed a number of his works, and a highly respectable and respected "classical" conductor like Weingartner writes a book in which he advocates altering Beethoven's own marks in scores of cases—all for the composer's good, of course!

It is no use appealing to tradition, as a correspondent once did who reproved me for disagreeing with some German conductor or other on the subject of the tempi of Schubert's Unfinished Symphony, for did not—so the blameless argument ran—Schubert live and die in Vienna, and as the conductor had come straight to London from Vienna, would he not be more likely than I to have the correct tradition? People who talk in this way forget that in the first place many of the classical composers did not produce their



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own works in public, and that, in the second place, if they ever did so there is no guarantee whatever that the memory of the original tempi and all the rest of it has been transmitted unimpaired through four or five generations of men.

All attempts to derive a canon of performance from such external data as tempi, dynamics, and so on, must end in futility, and the advocates of the policy of "leaving the music to speak for itself" are finally compelled to fall back on more subjective reasons. But in so doing they innocently commit the very offence for which they have been blaming the conductor. When they say a certain reading was not in accordance with the intentions of the composer, all they mean is that it was not in accordance with those intentions as *they* conceive them. What they demand is not that the music shall "speak for itself," but that when it speaks it shall say only what they think it means. We had an exquisite illustration of this naïveté in the censure of Koussevitzky, some two or three years ago, for his thrilling performance of the Ninth Symphony, and, later, of Sir Thomas Beecham for his brilliant reading of the Second. Slow-pulsed minds had grown so accustomed to believing that Beethoven's blood circulated no faster in his veins than theirs that when the music was given a heart-beat that made them tremble for the safety of their own arteries, they agitatedly told the world that this was adding to Beethoven something that was not in the

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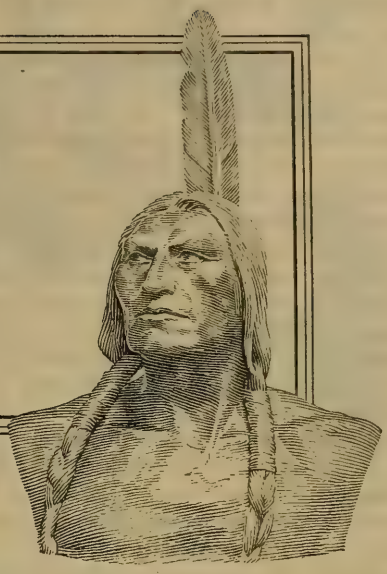
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music! They claimed, that is, the right to re-make Beethoven in their own image, but denied the conductor's right to re-make him in his.

Is no objective criterion discoverable, then? Are performances simply good or bad according to the idiosyncrasy of the hearer, and there an end? If that were so, the criticism of performances, or even the private exchange of opinions upon them, would be futile. But the mere fact that we all of us believe that, by argument, we can bring those who differ from us on points of interpretation around to our own way of thinking, shows that we are convinced that our judgment has an objective as well as a subjective basis. Let us take, in illustration, Weingartner's performance of the Pathetic Symphony. Anyone who holds, as I do, that this was extremely bad from first to last, will be told that A or B or C thought it very good. On what grounds other than the merely subjective, then, can I justify my own disapproval of it? I should hardly hope to convince the objector, but I should justify my verdict to myself something in this way.

Granted that the work is just what it appears when seen through the eyes of A or B or C or X or Z, yet from a knowledge of a composer's work as a whole we can evolve a general picture of his mind that is true not merely for A or B but for the world. No one would contend, for example, that Brahms goes as lightly on his feet as Chopin; the one, broadly speaking, obtains his effects by swiftness of stroke, the other by weight of metal. We should all, therefore, confidently pronounce that performer to be wrong who gave Chopin,

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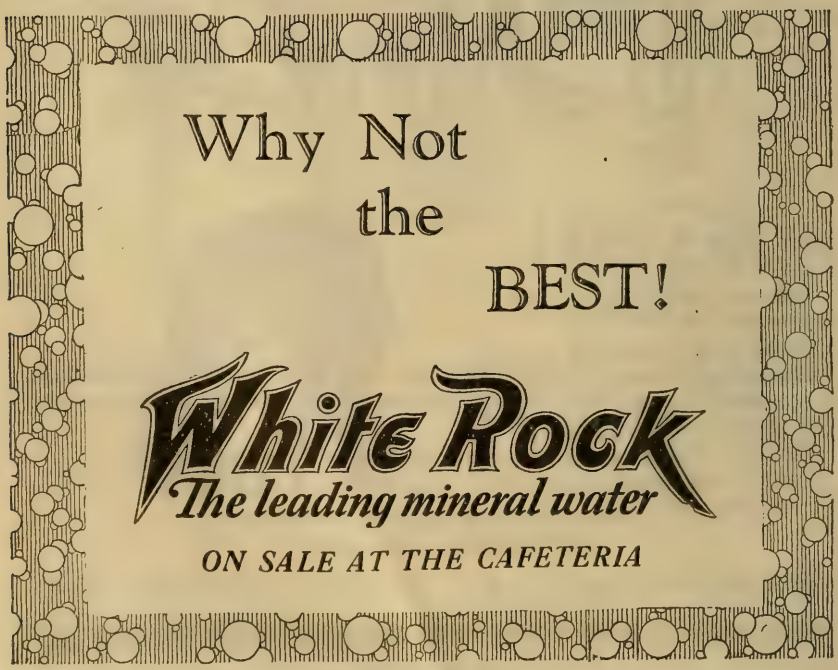
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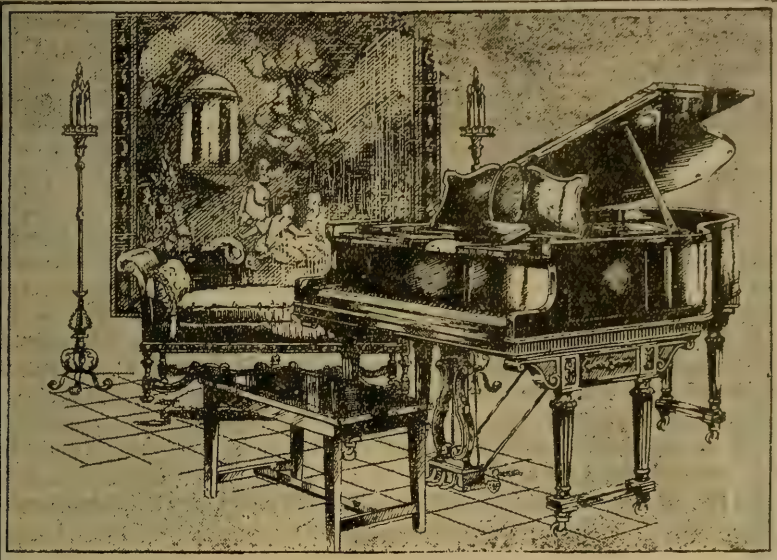
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so to speak, the square walk of Brahms, or tried to make the thick-set Brahms move with the nervous leopard-tread of Chopin.

Now if we know anything of Tchaikovsky at all, we know that his music is nervous, highly-strung, at times feverish. Whether we like or dislike these qualities in music is beside the point we are now considering. Nor does it follow that because Tchaikovsky's music tends to feverishness it is permissible to raise the temperature of it to any height we like. That was the mistake the conductors mostly made with it twenty years ago: they themselves became so hysterical that they established the absurd legend that Tchaikovsky's music is mere hysteria.

But while the temperature and the pulse of Tchaikovsky must not be exaggerated in performance, the fact remains that as a rule his pulse is fast and his temperature high in comparison with those of most other composers. To make him seem, then, in performance, a being of a phlegmatic habit of body and mind is to falsify fundamentally his characteristic artistic values. And that is what Weingartner did. We do not ask a conductor to let Tchaikovsky sob and wail and beat his breast until we are too sick of him even to be sorry for him; but we do insist that when his music shows him to have been agitated or hurt his state of mind shall be made clear to us without the possibility of any misunderstanding. What Weingartner did was to take all the heat out of the music, to make it sound as if it had been written not by a highly-strung emotional Slav but by the best regimented of Teutons. For vodka we were given beer, and very small beer at that.





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Yet this thoroughly unsatisfactory performance—the dullest I can remember hearing of the Pathetic—probably had all the hall marks of the ideal performance in the eyes of the theorists who believe in "letting the music speak for itself." With a few exceptions the score was played just as Tchaikovsky wrote it; and the conception of the work was so colorless that it might really appear to some people as if the conductor were "adding nothing of his own" to the music. But in reality he was. He was adding to it his own dullness of the moment. It is a pure impossibility for any conductor or any performer whatever to give us a work without some admixture of himself; even when he tries his best not to do so, but to let the music speak for itself, he is but adding, as it were. a negative element to it. In ways completely beyond his control he is unconsciously writing himself on the music all the time, even in the very act of trying not to do so, just as a man who would try to read us a page of Shakespeare without any of the wiles of the actor would still unconsciously impose his own mind upon Shakespeare through his tones and his rhythms (or absence of rhythm)—through being, in fact, himself and not Shakespeare. The conductor who "lets the music speak for itself" does not, as he fondly imagines, avoid the sin of adding himself to it; he merely commits the far worse sin of adding to it a self that is stale, flat, and unprofitable.

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STRAUSS'S WIFE AS HEROINE

The wife of Richard Strauss is evidently the heroine of his "Domestic" Symphony. She is musically illustrated by him as capricious, whimsical, and at times rather irritating in disputatious mood.

Pauline de Ahna was the daughter of a Bavarian general, Adolph de Ahna. Against the wishes of her parents, she made up her mind to be an opera singer. She studied with Emilie Herzog, and later with Strauss at Weimar, where Strauss was then conductor. She made her début as Pamina in "The Magic Flute," and afterwards took the rôles of Elsa, Agatha, Senta, Isolde, but she was especially famous for taking the part of the heroine in Strauss's "Guntram" (1894). After her marriage in 1894, she left the operatic stage, but sang her husband's songs in many cities.

She accompanied him in his first visit to the United States in 1904. In the concerts given by him in Symphony Hall, Boston, on March 7, 8, of that year, she sang songs by Strauss, who conducted tone-poems of his own, while Fritz Scheel conducted the Philadelphia Orchestra in other works.

Mme. Strauss also sang to her husband's accompaniment at a concert in Symphony Hall on March 28, 1904, when David Bispham recited Tennyson's "Enoch Arden," with Strauss playing his melodramatic

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piano music for that poem. Her voice at these concerts was wiry and shrill.

Mme. Strauss is also the heroine of Strauss's curious opera, "Intermezzo," which was produced at Dresden at the Strauss Festival in November, 1924. The libretto is by Strauss. Lottie Lehmann took the part of the wife, Christine; others in the cast were Messrs. Correck, the husband; Strack, with whom Christine flirts innocently during the husband's absence; Lange, Ernold, and Mme. Liesel von Schuch.

The story is an episode in Strauss's own life. "The heroine of the opera is no other than the composer's own wife. This heroine says in the first scene, 'My husband has been especially told to forbid his biographer to mention me.' It is no secret that Madame Pauline (she is called Christine in the opera) is not exactly the favorite of the master's friends and acquaintances. She is the subject of hundreds of anecdotes which in more or less humorous form illustrate the straightforward, rather uncouth candor of this uncompromising *Hausfrau*. Perhaps it was the intention of Strauss to take this opportunity of showing his wife to the world in a rather more pleasant light, so that people might view her for once with his own eyes—with the eyes of love.

"Why he should have that desire is made clear by the work itself, for it shows how this wife, despite her outward gruffness and numerous idiosyncrasies, is most tenderly attached to her artist-husband. And the first result of the appearance of 'Intermezzo" will probably be that the aforesaid injunction to Strauss's biographers, never to mention her, will no longer be complied with! For if already the 'Sinfonia Domestica' focussed public interest on the domestic life of Strauss, 'Intermezzo,' which treats a tragic-comic incident of that domesticity, will do it all the more.

"It happened almost twenty years ago. There was a heavy domestic battle when Madame Pauline one day intercepted a *billet doux* addressed to her husband. Strauss protested his innocence, but only after days, during which wild confusion reigned in the Strauss home, were the facts in the case established."—(*The Musical Courier*, New York, November 27, 1924.)

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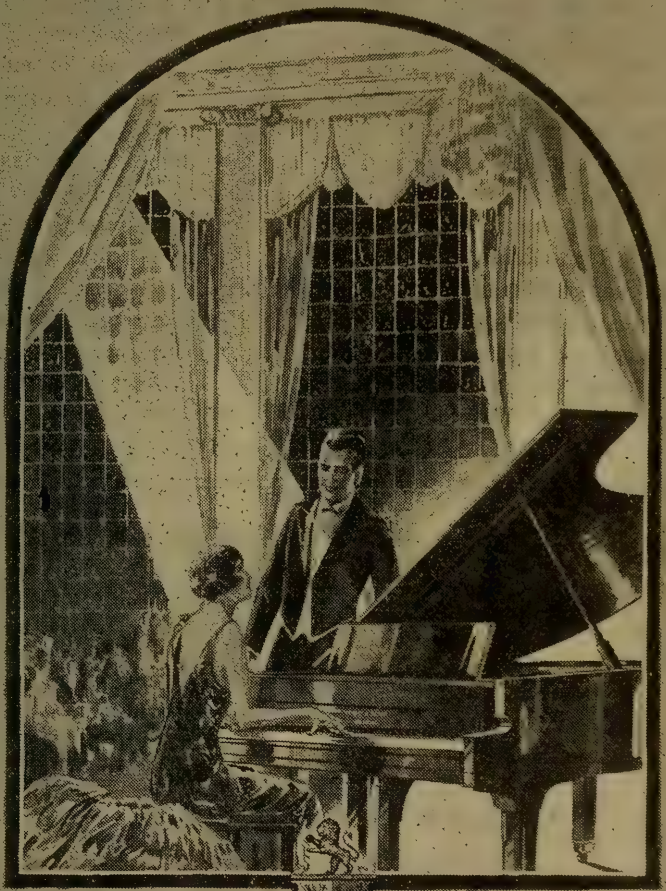
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Symphonia Domestica, Op. 53 Richard Strauss

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous—a triple fugue, the three subjects representing papa, mamma, and the baby."* The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra. The composer conducted. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

*See the *Musical Times*, January 1, 1903, p. 14.

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The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor.

The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907; March 19, 1910; March 16, 1912; December 21, 1923; April 25, 1924.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore,* English horn, clarinet in D, clarinet in A, two clarinets in B–flat, bass clarinet, four bassoons, double-bassoon, eight horns,

*The *hautbois d'amour, oboe d' amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The one was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

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When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Richard Aldrich wrote, in the New York *Times*, of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica (meiner lieben Frau und unserm Jungen gewidmet),' Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He

*Strauss says, "only in cases of extreme necessity *ad libitum*."

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believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

"'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.'"

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments,

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among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.
II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).
III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

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IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905—this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band—the identification of Strauss as the hero of his symphony was omitted.

It is plain that Strauss, like Mahler, does not believe in analytical

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programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the sub-

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headings to the separate sections of the symphony. The official description of the symphony runs as follows:—

" 'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

" 'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydenesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings:



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"Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebesscene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of the great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

.

" 'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduction of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child

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theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humor with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.' "

Here we have the second section of the husband's theme characterized as "sinnend" instead of "träumerische." The latter is the term published in the score.

It may here be said that after the musical sentence characterized in the score as "träumerisch," a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange, enormous talent. Thus, when the "Symphonia Domestica" was performed for the first time in London, Ernest Newman wrote in the *Speaker:*—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing

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of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.' "

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill-temper recurs

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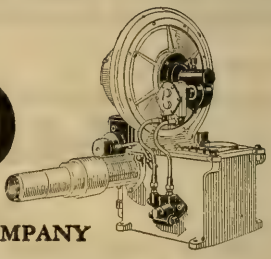
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for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

The most important theme of the Wife enters (B major), "very tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Klatte, to whom we are indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven, and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major.

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The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point in C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello

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and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

*
* *

Strauss wrote a "Parergon to the Symphonia Domestica," to be used in conjunction with the symphony, or perhaps "in illustration of the whole work at other concerts." It is an idyl with the Child motive from the symphony as the chief theme. He composed the pianoforte part in the "Parergon" for the one-armed pianist Paul Wittgenstein.* The first performance of the "Parergon" was at the second symphony concert of the Dresden Orchestra in Dresden in the fall of 1925. Fritz Busch

*Another one-armed pianist who won fame was the Hungarian Count Géza Zichy, who at the age of fourteen lost his right arm in hunting. Born in 1849, after his graduation at the University, he studied with Mayrberger and Volkmann, later with Liszt. He toured brilliantly as a pianist, composed operas, a piano concerto, and other works, wrote his autobiography (1911–1920), and was also esteemed as a jurist. He died not long ago.



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conducted; Wittgenstein was the pianist. It is said that Strauss received about $25,000 for this composition.

* * *

In Manskopf's Historical Museum of Music at Frankfort-on-the-Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

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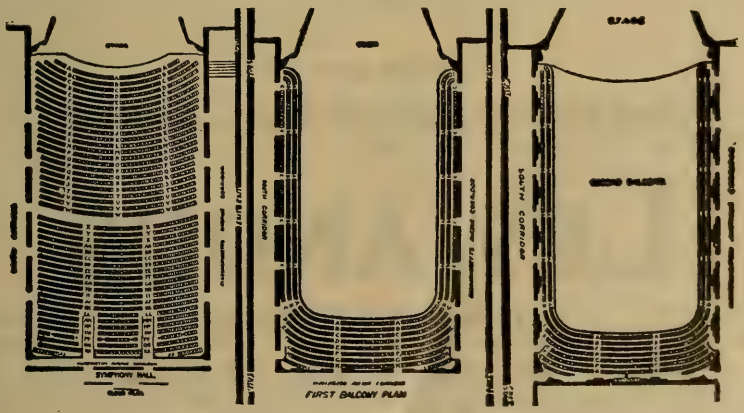
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Haydn Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Prokofieff Suite from the Ballet "Le Pas d'Acier" ("The Ballet of Steel")

Ravel "Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet.
(Hop o' my Thumb.)
III. Laideronnette, Impératrice des Pagodes.
(Laideronette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Loeffler A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14

There will be an intermission after Prokofieff's "Le Pas d'Acier"

A lecture on this programme will be given by Professor John P. Marshall on Wednesday, October 19, at 5.15 o'clock, in the Lecture Hall, Boston Public Library.

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

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Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
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Haydn Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Prokofieff Suite from the Ballet "Le Pas d'Acier" ("The Ballet of Steel")

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III. Laideronnette, Impératrice des Pagodes.
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IV. Les Entretiens de la Belle et de la Bête.
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Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian

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Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

I. The first movement opens with a short, slow introduction, adagio, G major, 3-4 which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. A subsidiary theme bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion-theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment; while the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.

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III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz reviewed in the *Revue et Gazette Musicale* of 1841 (p. 225) the performance of a symphony by Haydn. The article, which is not included in any one of the published volumes of Berlioz's feuilletons, shows the critic in lightsome mood, before his duties as a journalist irked him.

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* * *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

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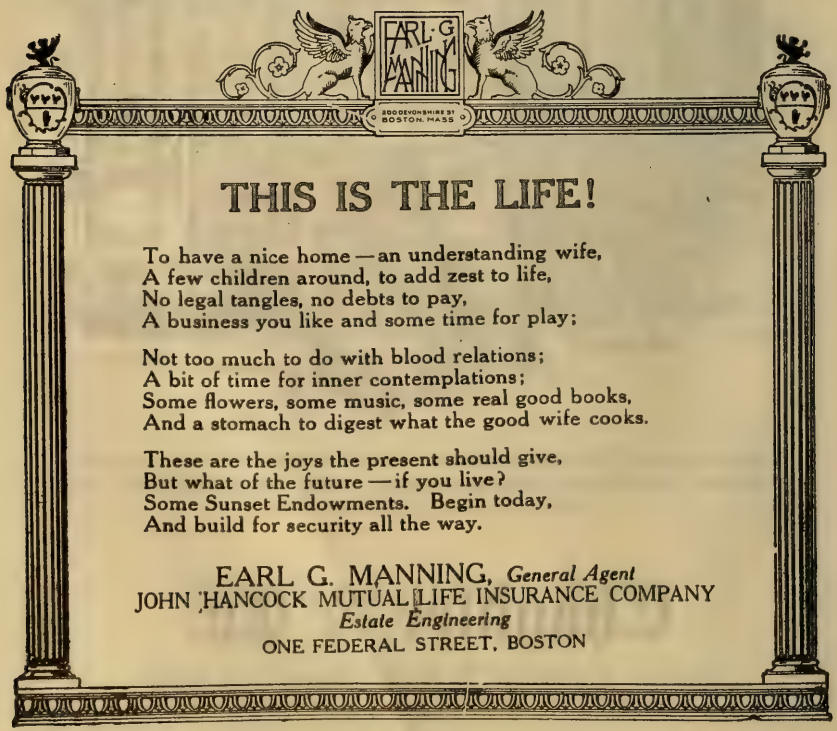
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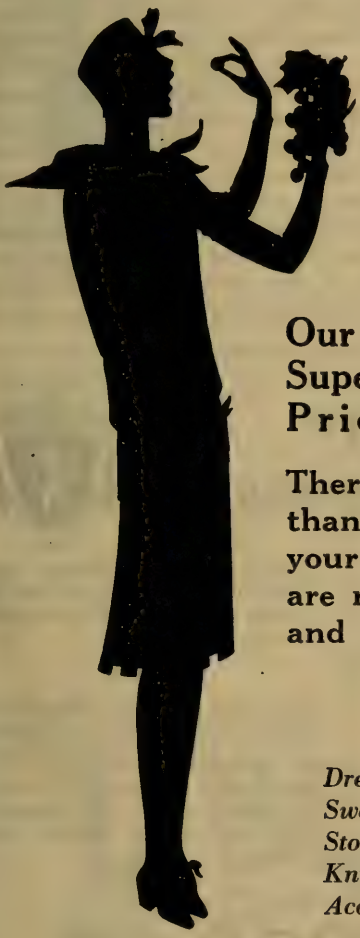
BOSTON COMMON, TREMONT STREET AT WEST

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23–28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir' The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw,* by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard,* by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! It surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music,* such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff,



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"Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet?* Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society, Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble

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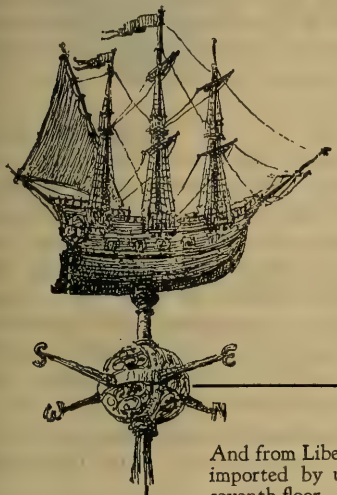
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The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789; and in December of that year the Concert de la Loge Olympique

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ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [*sic*], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata'*; for I am sure that no

*"L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").





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such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about Legros in his letters from Paris. There is a singular story about him in the "Correspondence Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterwards honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the

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mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris, the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Lionel de la Laurancie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of

*Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810–11.



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a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802–03: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

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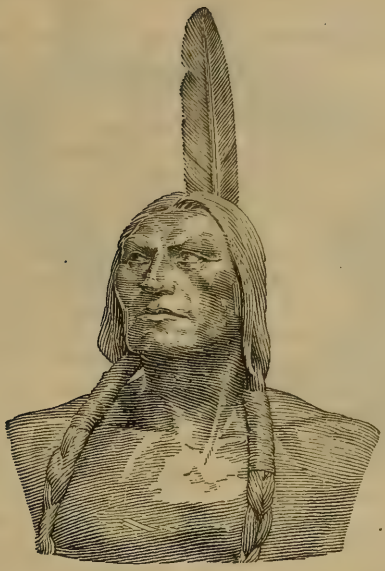
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"Le Pas d'Acier: 1920" Serge Sergievich Prokofieff

(Born at Sontsovka in the Ekaterinoslav government, Russia, on April 24, 1891; now living in Paris)

The ballet "Le Pas d'Acier," by Prokofieff and his collaborator, Georges Iakoulov, choreography by Léonide Massine, was produced by the Ballet Russe at the Théâtre-Bernhardt, Paris, on June 7, 1927. Meierhold's constructionist stage, with its different levels, was used.

The first performance in London was at the Prince's Theatre on July 4, 1927.

The Daily Telegraph of July 5 gave the following description:

"This is a Labor Ballet; one might not unreasonably call it a Bolshevik Ballet. For it represents in two tableaux and some dozen scenes two aspects of Russian life, 'the stories and legends of the countryside, and the mechanism of the factories.' One puts this statement between inverted commas because it comes from the programme, and therefore must be right. But a good many habitués of the Russian Ballet, who have a keen intelligence for divining the enigmatic style in which M. Diaghilev's choreographers nowadays often express themselves, must have been puzzled.

"For the curtain rose on 'constructions'—the term 'décor' is become outmoded—which from the gates and semaphores appeared to suggest a railway goods' yard. A factory chimney that rose at the back and a rather crazy street-lamp heightened the impression that the mechanism of industrialism was indicated. Students, three military men in green, firemen, factory girls who indulged in 'physical jerks' by turns, seemed to make it certain that the town life of contemporary Russia was being

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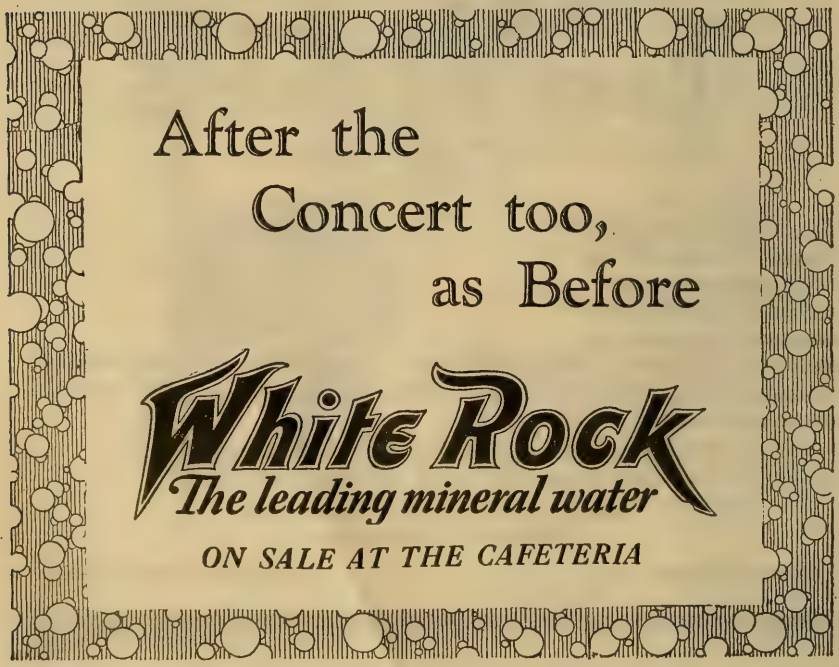
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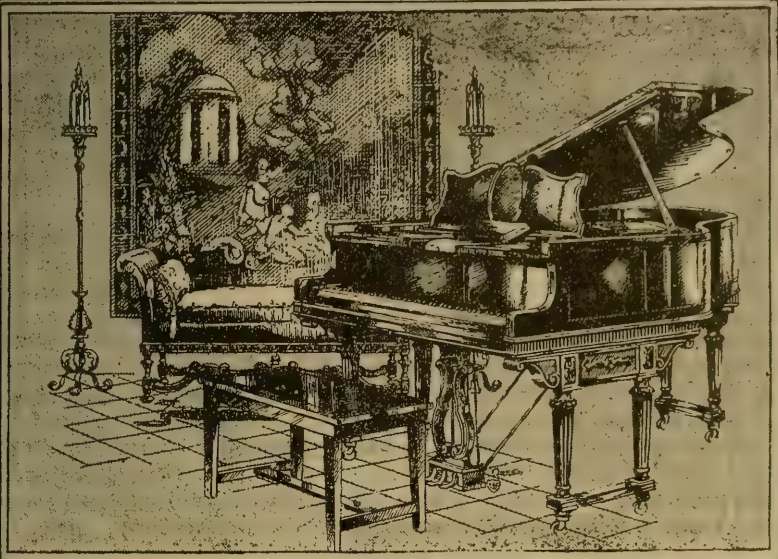
presented to us in the terms of imaginative and synthesized movement which is the domain of the dance. The second tableau, however, was so unmistakably monopolized by the workers, whilst wheels appeared over the railway signals, which stoutly maintained their places on each side of the stage, that it was evident the abrupt movements of the earlier scenes had to do with the folk-stories of those who till the soil.

" 'Monopolized' is not perfectly accurate, however; for in the first scene of the second tableau, Serge Lifar and Tchernicheva gave us a delicious sketch of just such a courtship as in less sophisticated times employed 'Arry and 'Arriet on Bank Holidays on Hampstead-heath. Brilliantly danced, it was the only human moment in the ballet, and Prokofieff made it the more notable by giving it some charmingly simple music. Not that the music elsewhere was complicated or painful to our ears. Prokofieff has always a hard and steely style, but musically 'Le Pas d'Acier' is by no means cacophonous. Raucous it may sometimes be, and the percussion does not suffer from reticence. But the feeling one took away was that Prokofieff had succeeded far better than Massine, the choreographer, in conveying the two facets of labor that show us, to put it summarily, physical activity and intellectual passivity. Frankly, it seemed that in the dance of the smiths the Russian Ballet had at last definitely strayed over the edge of bathos, and its conclusion was marked by some shy hisses. At the end of the Ballet, however, when everything on the stage, including the railway signals and the lights, was in revolution, there was only rapturous applause."

Eugene Goossens conducted.

The *Times* had this to say:





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"The first scene, we were told, summarized the rural side of Russian life, and the whole is intended to portray the Russia of today, as 'Petroushka' represents the Russia of 1840 and 'Le Sacre du Printemps' that of prehistoric times. Unhappily, we could not make out what that first scene had to do with 'the stories and legends of the countryside.' There were moments when we thought that it might be a representation of agricultural labor, as the second clearly was of labor in the town; and others, when we seemed to be witnessing the autumn manœuvres of the Red Army. But finally we gave up trying to find a meaning, and contented ourselves with admiring the inventions of M. Massine, who has designed the choreography, and the skill with which the dancers carried out the exceedingly difficult tasks he has set them.

"The second scene is a more brilliant triumph for the choreographer, not only because the meaning of the movements is intelligible, but because it is even more full of original ideas. All kinds of mechanism, from the steam-hammer to the most delicate weaving machinery, find a place in this elaborate scheme, in which human beings are the cogs and pistons. This scene is extraordinarily impressive, and even terrifying, as a large factory in full swing is terrifying to the layman. Noise plays a part in producing the effect, and Prokofieff certainly gets from the orchestra an extraordinarily vivid impression of the hum and roar of machines. The music of the first scene may be as clever; but, since we could not make out what it was driving at, we are unable to judge. We are certain that none of it was beautiful in the accepted sense."

Before the performance in London, M. Diaghileff said of "Le Pas

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d'Acier" that Prokofieff's style was following the evolution of modern music:

"It has become very much simpler. He does not invent false notes merely for the purpose of inventing them. He is full of melodies, and one part of 'Le Pas d'Acier' might have been composed by Mozart, if Mozart had lived at the present day. A great feature of his music is that its monotonous rhythm is absolutely in opposition to the present-day jazz.

"The subject of the ballet has been changed many times. For some years, I have been trying to create a ballet essentially Russian. The task has not been easy. Russian local color, from the foreigner's point of view, has always been picturesque—either the hats of Boris Godounov and the beards of the Bayards of 'The Fire Bird,' or the early Victorian snows and sleighs of St. Petersburg. When I produced 'Le Train Bleu' to show the Deauville of today, and when I did 'La Pastorale' with the cinema scenes, I felt I also wanted to show the decorative side of the Russia of today.

"It appears, however, that the decorative evolutions in Russia have been so rapid that the designs of the dresses we are using for the ballet have already in these last few years become historic, and we are really showing the Russia of 1920. At that time, just to give an instance, ladies of well-to-do families used lamp-shades for hats because there was nothing else, and the artist very quickly seized that picturesque fact to illustrate the period. But, of course, today it is out of date. There are many other examples one could give.

"Georges Iakoulov, who has designed the 'constructions' and costumes

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for the ballet, is considered the Russian Picasso, inasmuch as he is the father and inventor of 'constructivism' on the Russian stage, where architecture has taken the place of painting, the curious fact being that this arose from necessity, because there was plenty of wood, but no canvas or colors.

"The choreography is due to Massine, he only one of the three who has not been in Russia for thirteen years. His presentation of the Russia of today is his own imagination, and, of course, without any special tendency."

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911, Ravel made a little ballet out of these pieces. The dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet—Gabriel Grovlez conducted the orchestra. There was a

*Mother Goose in English does not tell fairy tales.—Ed.

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Prelude to five tableaux; there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912. The first performance in Boston was by the Boston Symphony Orchestra, December 27, 1913; later performances: March 7, 1914 (by request); October 23, 1915; April 9, 1920; March 26, 1926.

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1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Parana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that the pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

"Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis."

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For Programme see Page 231

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574, when the son of Catherine de Médicis came to the throne. Furthermore, Spanish pavanes have been brought to us especially by players of instruments, and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes, which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal*, as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the Lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:

"Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux.

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Viens tôt me secourir,
Ou me faudra mourir."

The air is solemn and beautiful, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane, which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advancings and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the arm and wrist, which were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went *'en se pavanant'* (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

"En se pavanant" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a lesson of two, three or four strains, very grave and solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance

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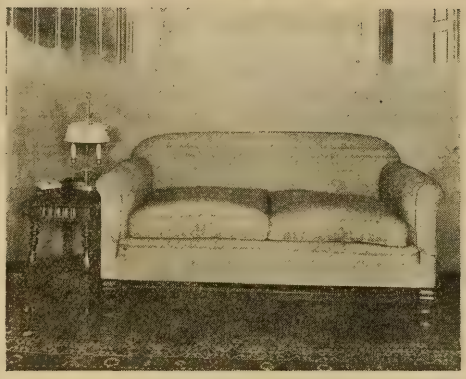
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in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

Ravel has written another pavane—"Pavane pour une Infante défunte"—for pianoforte (1899). This was orchestrated by him in 1910. The pianoforted piece was played in Boston for the first time by Rudolph Ganz (March 26, 1906); the orchestrated version at a Boston Opera Company concert at the Boston Opera House, January 5, 1913, conducted by André Caplet. The title has excited a curious discussion. It was supposed at first that the "Infante défunte" referred to an Infanta of Spain; but a celebrated pianist visiting Boston and playing the piece said that, as Ravel informed him, the "Infante" was any child. Was Ravel jesting, or bored by a repeated question? We prefer to think of a dead Infanta of Spain. When the music was performed at a Pasdeloup concert in Paris late in November, 1919, René Brancour wrote in *Le Ménestrel:*

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"It is doubtful whether even in Spain so much grace and melancholy poetic feeling could be associated with this elegantly solemn rhythm. You think you see the poor little Infanta as Victor Hugo clothed her:

> La basquine est en point de Gênes; sur sa jupe
> Une arabesque, errant dans les plis du satin,
> Suit les mille détours d'un fil d'or florentin,—

and behold her stretched on her bed of state, motionless in her last sleep, but strewed with the thousand flowers of gentle and caressing hues in an orchestration that lends to her features a far-off reflection of the life that has fled. Our colleague *Le Guide du Concert* rightly thinks that 'this noble and dolorous dance could be a fitting musical illustration of the portrait of a young girl by Velasquez in the museum of the Louvre.' "

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his

*Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

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path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert"

*"Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).



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by the Countess Marie Catherine d'Aulnoy (about 1655–1705)* who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge-green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is

*For an account of this extraordinary woman, born Marie Catherine Le Jumelle de Berneville, see the Introduction to her lively "Memoirs of the Court of England in 1675," translated by Mrs. William Henry Arthur, and edited and annotated for the series of "Broadway Translations," by George David Gilbert (N. Y. 1913 and 1927). Mme. d'Aulnoy also wrote an account of her travels in Spain, a country she never visited, and her autobiography. She had one husband, and children by other men.

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announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many more men monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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A Pagan Poem (after Virgil), Op. 14, composed for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati

Charles Martin Loeffler

(Born at Mühlhausen (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianafortes and three trumpets was made by the composer. This transcription was played at the house of Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals, tam-tam, harp, pianoforte, strings.

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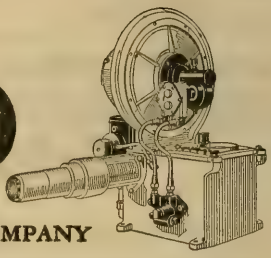
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The first public performance was by the Boston Symphony Orchestra in Boston on November 23, 1927, Mr. Gebhard pianist; the second performance by this orchestra in Boston was on March 14, 1908; the third was on March 8, 1913: Piano, Mr. Gebhard; English horn, Mr. Longy; trumpets, Messrs. Kloepfel, Mann, and Merrill; the fourth on February 8, 1924, piano, Mr. Motte-Lacroix; English horn, Mr. Speyer.

* * *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these*:—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

*Translation into English prose by F. W. Mackail (London, 1889).

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"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.*

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.†

*"While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The number three was a sacred and a perfect one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc.,"—Dr. Archibald Hamilton Bryce—"Eclogues and Georgics" of Virgil.

†Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 *et seq.*, Horace, Serm. I., 8: Tibullus, I., 2.

"The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state; the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites."—Dr. Bryce quoted above.

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"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain—"Ducite ab urbe domum, mea carmina, ducite Daphnim"— is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, "Parcite, ab urbe venit, jam parcite, carmina, Daphnis," is suggested by the fanfare of three trumpets on the stage.

The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first



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chief theme is announced dolce, *mf*, by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes gave out the burden of the sorceress. The più vivo section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. The ending is a fanfare of frantic exultation.

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SATURDAY EVENING, OCTOBER 29, at 8.15 o'clock

Handel Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10

I. } Overture.
II. } Allegro.
III. Air.
IV. Allegro moderato.

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Concerto Grosso No. 10, in D minor . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The

*This was the little house, No. 25 Lower Brook Street (now Brook Street), in which Handel lived from 1725 until his death. Here he composed the "Messiah," "Saul," and other oratorios. "After his death his valet rented the house and made the most of Handel's long residence to secure lodgers." "Sydney Smith lived in this house in 1835" (George H. Cunningham's "London." Handel lived for three years in Old Burlington House, erected by the third Earl of Burlington, amateur architect and friend of Pope.) In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

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concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best master, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the

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concertino (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concerto, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

I. Ouverture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

Dr. Max Seiffert,* of Berlin, has edited this concerto in the following manner, stating in his preface that the real soloist is the "Concertino."

I. Overture, Grave, 4-4. Violini I., II., concertini. Violino I. ripieno. Violino II. ripieno. Viola. Tutti violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

II. Allegro, 6-8. Tutti violini, viola, violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

*Max Seiffert, born at Beeskow on February 3, 1868, studied philology and music at Berlin, which he made his home. A voluminous contributor to musical periodicals, he has edited words of Sweelinck, Scheidt, Tunder, J. G. Walter, Zachau, Pachelbel, Leopold Mozart, besides revising works of Bach and Handel. From 1904 to 1914 he was the editor of the "Sammelbände der Int. Musik-Gesellschaft."

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III. Air, Lentement, 3-2. Concertino: Violin I. and II., with violoncello. Concerto grosso; violins, viola, violoncello e basso. Cembalo I. principale. Cembalo II. ripieno.

IV. Allegro, 4-4. Disposition of instruments as in Overture.

V. Allegro, 3-4. Disposition of instruments as in Movement III.

VI. Allegro moderato, D major, 4-4. Disposition of instruments as in Overture.

The arrangement is dedicated to Prof. C. R. Hennig.

* * *

It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appeared in a treatise by Scipio Bargaglia (Venice, 1587); that Giuseppe Torelli, who died in 1708, was the first to suggest a larger number of instruments in a concerto, and to give the name *concerto grosso* to this species of composition. But Michelletti, seventeen years before, had published his "Sinfonie et concerti a quatro," and in 1698 his "Concerti musicali," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. It was Torelli who, determining the form of the grand solo for violin, opened the way to Archangelo Corelli, the father of modern violinists, composers, or virtuosos.

* * *

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Romain Rolland insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to an audience, and should preserve this character in performance. "When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity, and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work."

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i., p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci, will play a concerto of his own, on a beautiful new instrument called the *viola marina.*" This Pietro Castrucci, a

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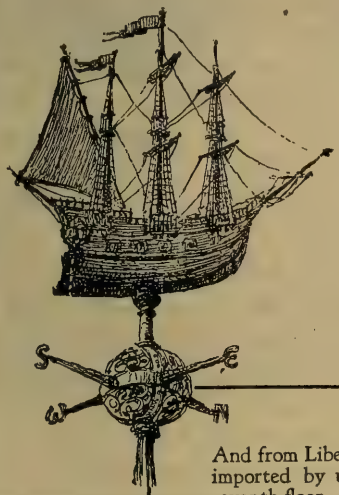
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lute, the theorbo*; and the harp, trumpets, horns, trombones, the old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "'The Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one blow." He died poor and forgotten.

* The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius decribed it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it. then the Paduans added two pairs, and there were still further additions. Padua. however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kaspsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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From the Incidental Music to Gabriel d'Annunzio's "Fedra"

Arthur Honegger

(Born of Swiss parentage, at Havre, France, on March 10, 1892; now living at Paris)

D'Annunzio wrote his tragedy "Fedra" in 1909. Honegger wrote in March and April, 1926, incidental music for a performance by a French company, headed by Ida Rubinstein (Phædra) at the Costanzi Theatre, Rome, on April 19, 1926.

These fragments as connected are now played in concert form for the first time. The prelude to Act II, in which Phædra is on her couch shown tormented by her guilty passion for her stepson Hippolytus, while the glaring sun outside mocks her internal fire, was performed in New York by the Symphony Society on December 5, 1926.

The story of Phædra, daughter of Minos by Pasiphaë, and wife of Theseus, is best known by the tragedies of Euripides and Racine. Hippolytus was the son of Theseus by Hippolyte, queen of the Amazons, though some say by the Amazon Antiope, sister of Hippolyte. As the passion of Phædra for her stepson was not returned by him, she accused him to her husband of having attempted her dishonor. Theseus then cursed his son and requested Poseidon (Neptune) to destroy him. Neptune sent out a bull from the water. The frightened horses, driven by Hippolytus on the seashore, upset the chariot and dragged him along he ground till he was dead. Theseus afterwards learned the youth's





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innocence. Phædra, despairing, killed herself.* According to some, Artemis persuaded Æsculapius to restore Hippolytus to life, and placed him under the protection of the nymph Egeria, in the grove of Aricia in Latium, where he was worshipped; but in the older tradition, followed by Horace (Carm. iv 7, 23), Artemis could not do this:

"Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum."

The story of his being brought to life is told by Ovid. For curious information about Phædra, see the notes of Messire Gaspar Bachet, Sieur de Meziriac, to the letter of Phædra to Hippolytus in his "Commentaires sur les Epistres d'Ovide" (The Hague, 1716; Vol. I, pp. 324, 325, 381–387).

The ancients and Racine represented Phædra, cursed in her descent from Pasiphaë, and incited by Aphrodite, incensed against Hippolytus for his coldness and his worship of Artemis, to be conscious of her shame yet unable to resist her longing. In the tragedy of Euripides the nurse encourages her weakness. Racine portrays her as a *grande amoureuse*, the victim of Venus's wrath. But d'Annunzio's Phædra is a reckless wanton, not even the woman addressing Hippolytus in Swinburne's little play:

*For an amusing version of Phædra's passion and the fate of Hippolytus, see "La Marâtre en folie," by Paul Reboux and Charles Muller, in the third series of "À la manière de . . . " (Paris, 1913). This play is written as Henry Bataille would have written it. The characters are Duc de Thésay, Hippolyte, Le Précepteur d'Hippolyte, and Philippine de Thésay. A piano telephone, theatrophone, and cinematograph are in the drawing room.

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I am not of one counsel with the gods.
I am their kin, I have strange blood in me;
I am not of their likeness nor of thine:
My veins are mixed, and therefore am I mad;
Yea, therefore chafe and turn on mine own flesh,
Half a woman made with half a god."

D'Annunzio's Phædra rejoices in her lust. With the death of Hippolytus, her fury is calmed. She glories in his innocence. Purified by his death, she invokes Artemis. "A moonray, a livid arrow, pierces her, and she falls upon the corpse of the youth, smiling." Mr. Lander MacClintock points out that much of "Fedra" is taken from d'Annunzio's poem, the "Laus Vitae." The tragedy failed when it was first performed. Far different is this Phædra from the heroine of Euripides:

"We know and see the right, but do it not.
Some from laziness, and some because
We place some other pleasure higher far
Than what is noble."

* * *

This passage from d'Annunzio's tragedy serves as a motto to Theseus' appeal to Poseidon:

"O cruel king of the waves, ruler of horses, hear me, for thou hast promised to favor a prayer from my heart. If I may have indulgence in vengeances, grant today the first against my son. Let him before night go down to the Shades."



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The following lines are for the Prelude to Act III:

"And the corpse of the Amazon's son is stretched on the ground, covered with the skin of a lion. And the venerable Aethra, stooping down, holds his head on her knees."

* * *

Operas based on the old tragedy have been written by Gluck (Milan, 1744), Paesiello (Naples, 1788), Niccolini (Rome, 1804), Orlandi (Padua, 1820), Mayr (Milan, 1820), Count Westmoreland (Florence, 1824), Le Moyne (Paris, 1786). W. Taubert wrote incidental music to the tragedy by Prince Georg von Preussen (Berlin, 1868).

Massenet's overture to Racine's "Phèdre," which has these famous lines for a motto:

"Ce n'est plus une ardeur dans mes veines cachée,
C'est Vénus tout entière à sa proie attachée"

has been often performed in Boston. It was composed at the suggestion of Pasdeloup in 1873, and performed in Paris on February 22, 1874. Later, Massenet wrote incidental music, entr'actes included, for a performance of the tragedy at the Odéon, Paris, on December 8, 1900. We are told that in the music for the story told by Théramène, nothing descriptive was omitted, "not even the neighing of the maddened horses."

* * *

Honegger of late has written much for the stage: the opera "L'Impératrice aux Rochers," performed at the Paris Opéra last season; music for the film "Napoleon"; incidental music for Romain Rolland's "Liluli," and Copeau's "Le Roi, son Vizir et son Médecin"; incidental music for Sophocles-Cocteau's "Antigone"; and a grand opera, "Antigone," libretto by Cocteau, is announced as ready for production this season. His orchestral piece "Sous-marin" was composed in 1924.

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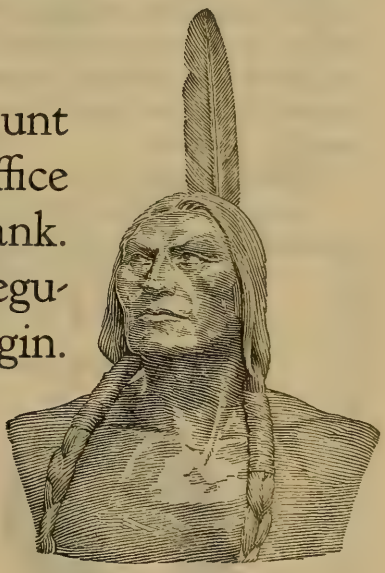
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"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra on December 14, 1917. The second performance at these concerts was on January 4, 1918 (by request); the third was on November 18, 1921; the fourth on December 4, 1925; the fifth on February 26, 1926.

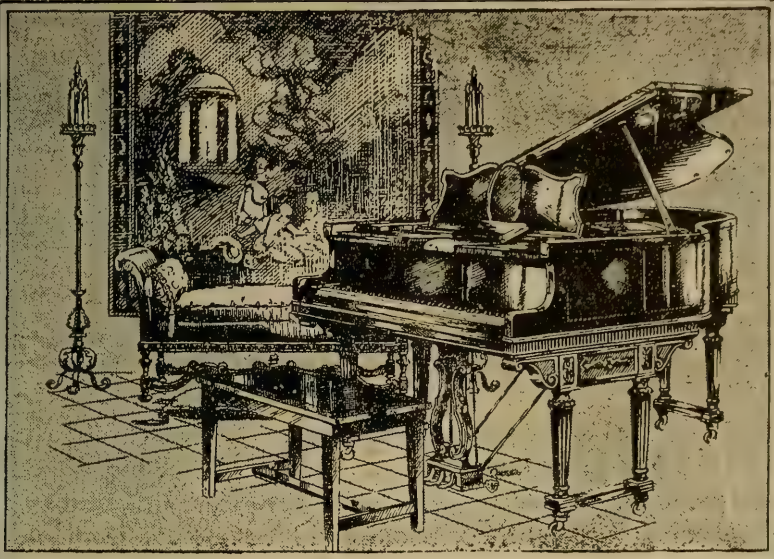
The first suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra on November 1, 1918. Later performances: December 28, 1923; December 3, 1924.

George Copeland played "Danse de Daphnis" at his pianoforte recital in Jordan Hall on November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words,

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.





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can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin,* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined.

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Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

* * *

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe.

At the performances in London the unseen choruses were omitted. This irritated Ravel, who wrote a sour letter of protest to the *Daily Telegraph* of London. Diaghilev replied, saying that the participa-

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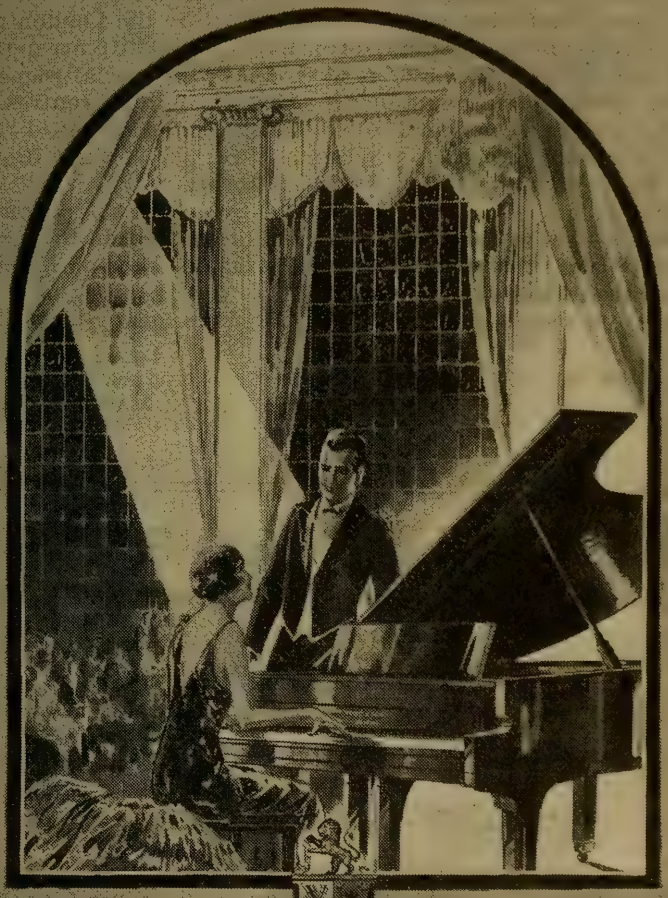
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tion of the chorus was proved not only useless but detrimental at the Théâtre du Châtelet and the Théâtre des Champs-Élysées. Ravel wrote a second letter in which he sputtered.

The *Daily Telegraph* of June 9, 1914, published this letter:

Sir—My most important work, "Daphnis et Chloé," is to be produced at Drury Lane Theatre on Tuesday, June 9. I was overjoyed, and fully appreciating the great honor done to me, considered the event as one of the weightiest in my artistic career.

Now I learn that what will be produced before the London public is not my work in its original form, but a makeshift arrangement which I had accepted to write at M. Diaghilew's special request, in order to facilitate production in certain minor centres. M. Diaghilew probably considers London as one of the aforesaid "minor centres," since he is about to produce at Drury Lane, in spite of his positive word, the new version, without chorus.

I am deeply surprised and grieved, and I consider the proceedings as disrespectful towards the London public as well as towards the composer. I shall therefore be extremely thankful to you if you will kindly print this letter.

Offering you thanks in anticipation, I remain, dear Sir, faithfully yours,

Paris, June 6.

MAURICE RAVEL.

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Sir,—The protest of M. Maurice Ravel has caused me much surprise.

Two months ago I produced "Daphnis et Chloé," with great success, at the Théâtre de l'Opéra, Monte Carlo, and I presented the second version of the work, that is to say, without a chorus. In this connection it must not be forgotten that the Monte Carlo chorus has a great reputation, and would never have refused to co-operate in the production of a work of art of this description. After the first performance I received a most gratifying telegram of congratulation from M. Ravel's publisher, and the composer until yesterday never seems to have had any idea of protesting against the manner in which his work was presented, the production, in fact, meeting with unanimous approval.

The second version, without a chorus, is not a haphazard affair, and was very far from being written with a view to production at small theatres.

The experiment of giving "Daphnis et Chloé" with chorus was tried two years ago at the Théâtre du Châtelet and the Théâtre des Champs Élysées, and it was clearly proved that the participation of the chorus was not only useless, but actually detrimental. In proof of this I need only cite two facts: when the chorus, during a quick change of scene, was obliged to sing behind the curtain without orchestral accompaniment, during which time it was necessary to remove the first scene and lower another, place a great number of

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accessories, group the dancers, the chorus in the meantime singing *a capella* in the middle of the stage. It is quite obvious that nothing could be heard but the work of the scene shifters. And again, when the chorus at the end of the second tableau had to enter the well of the orchestra in order that something might be heard of what they were singing. In view of the large number of musicians necessary for Ravel's orchestration and the consequent limitation of space, it was necessary to place a large number of the choristers in boxes, and even in the corridors of the theatre.

All this in no way added to the artistic side of the production of this beautiful ballet, and I was therefore obliged to beg M. Ravel to write the second version, which was successfully accomplished by the distinguished composer.

I had the pleasure of asking M. Ravel to write "Daphnis et Chloé" for my ballet; more, the composer did me the honor to dedicate this remarkable work to me, and it would be very extraordinary, in view of this, if I had not made every effort to present it in the most perfect manner possible to the London public, to whom I owe a very great debt of admiration and gratitude.—I am, Sir, yours faithfully,

SERGE DE DIAGHILEW.

Ravel replied in a letter to the *Times* of June 17:

Sir,—Thanking you for kindly having printed my former letter, I am compelled by M. Diaghilew's strange assertions again to encroach upon the hospitality of your columns.

I am astonished that an impresario should think it permissible

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to speak of the production of a work in its original form as an "experience." Contrary to M. Diaghilew's sayings that "experience" did not prove to the public nor to the author that "the participation of the chorus was not only useless but actually detrimental," the unanimous opinion of critics after the production of 1912 and the revival in 1913 suffices to prove the assertion unwarranted.

I must add that the score is published with the choral parts, an appendix giving the *ossia* in want of a chorus, which for practical considerations of economy, not for artistic reasons, I accepted to write, upon M. Diaghilew's pressing request, for minor theatres.

This again is shown by the following letter written by my publishers to M. Diaghilew on June 3:

"*Dear Sir,*—We learn through M. Ravel that you intend to produce 'Daphnis and Chloé' at London without choir. To the author's regret we add our own, because the transcription was to be reserved, as agreed between us, for production in centres of minor importance; and we still hope that, according to the author's express desire, you will find it possible to produce this work at London in its full original form."

This letter also shows that I did have the idea of protesting long before the eve of the first performance at London. M. Diaghilew, no doubt, has forgotten the letter, the agreement therein mentioned, and perhaps also the terms of the telegram in which he seems to discover an encouragement to produce "Daphnis" without choir.

That telegram runs thus:

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and can hardly be construed otherwise than as a point of etiquette, and has no bearing upon the question that M. Diaghilew raises.

I must add that henceforth, if M. Diaghilew wishes to produce "Daphnis" on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus.

Pray believe me faithfully yours,

MAURICE RAVEL.

Durand in his "Souvenirs," already cited, says nothing about this correspondence.

SYMPHONY IN F MINOR, No. 4, Op. 36 PETER ILJTSCH TCHAIKOVSKY

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He

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began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921, March 26, 1926.

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The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet.

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They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I



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hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought

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about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mme. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustrations in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever

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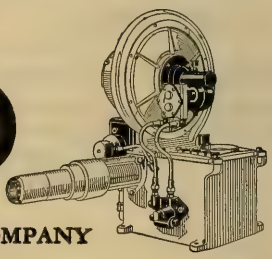
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"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and

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to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time

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to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

In December, 1890, Mme. von Meck wrote that her affairs were complicated. She was on the brink of ruin, and could not continue her allowance to Tchaikovsky. He was greatly disturbed, but his brother writes that Peter, "with his usual lack of confidence, greatly exaggerated to himself the consequences of this loss." Peter did not recover from the blow, for his letters to her were not answered. It seems that from 1890 she had suffered from a "terrible nervous disease, which changed her relations with everyone." On Tchaikovsky's death-bed, her name was on his lips, "and in the broken phrases of his last delirium these words alone were intelligible to



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those around him." She died on January 25, 1894, five months after Peter died. The news of his end reached her on her death-bed.

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to

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work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

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Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 11, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 12, at 8.15 o'clock

Malipiero Cimarosiana. Five Orchestral Pieces by Cimarosa, Re-orchestrated

I. Andante grazioso.
II. Allegro moderato.
III. Non troppo mosso.
IV. Larghetto.
V. Allegro vivace.

Sibelius Symphony No. 5, in E-flat major, Op. 82

I. Tempo molto moderato; Allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto; Un pochettino largamento.

Wagner . . Bacchanale ("Der Venusberg") from "Tannhäuser"

Liszt Second Episode from Lenau's "Faust"; The Dance in the Village Tavern (Mephisto Waltz)

There will be an intermission after the symphony

A lecture on this programme will be given by Professor John P. Marshall on Wednesday, November 9, at 5.15 o'clock, in the Lecture Hall, Boston Public Library.

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

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Speyer, L.

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Mimart, P.

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Perret, G.
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Malipiero Cimarosiana. Five Orchestral Pieces by Cimarosa, Re-orchestrated

I. Andante grazioso.
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V. Allegro vivace.

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Sibelius Symphony No. 5, in E-flat major, Op. 82

I. Tempo molto moderato; Allegro moderato.
II. Andante mosso, quasi allegretto.
III. Allegro molto; Un pochettino largamento.

Liszt Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz)

Brahms Variations on a Theme by Haydn, Op. 56a

There will be an intermission after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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"La Cimarosiana," Five Orchestral Pieces by Cimarosa Re-orchestrated by Francesco Malipiero

(Domenicho Cimarosa, born at Aversa (Naples), on December 17, 1749; died at Venice, January 11, 1801. Malipiero born at Venice on March 18, 1882; now living)

These little pieces, which require no analysis, completed at Parma, May 28, 1921, were published in 1927, but they must have been known publicly before that; for the publishers, J. W. Chester, Ltd., announced in January, 1923, that the orchestral material could be hired for performance, and Eric Blom had arranged the Suite for the piano; furthermore, Sir Dan Godfrey brought out the Suite at Bournemouth on January 14, 1924, and the Suite was broadcast in English towns in 1926.

There is no note in the score concerning the source of the movements. The publishers stated in 1923 that these orchestral fragments were discovered among some old manuscripts in the library of the Naples Conservatory of Music; two of them were taken from a forgotten cantata. "Three of the movements have been found in a piano arrangement only, while the other two are scored for strings and one clarinet. Malipiero's orchestration is carried out in the spirit of eighteenth century Italian orchestral music."

The score calls for piccolo, two flutes, two oboes, two clarinets,



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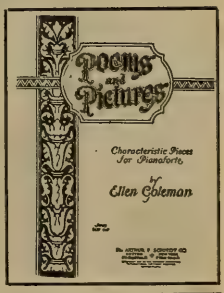
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two bassoons, four horns, two trumpets, kettledrums, bass drum, tambourine, castanets, and the usual strings.

Cimarosa, most deservedly popular in his day, one of the greatest of Italian musicians, wrote nearly ninety operas, of which "Il Matrimonio Segreto" was played throughout Europe, and heard with pleasure only a short time ago in Italy.

This Suite is not to be confounded with the ballet "Cimarosiana," performed by the Ballet Russe in London in November, 1924, and June, 1925.

*
* *

Cimarosa, the son of a stone mason, was fatherless at an early age. (The father fell from a high scaffold, when working.) His mother, a washerwoman, sent him to a free school for the poor, maintained by Franciscan monks. Father Polcans taught the boy Latin and music, and in 1761 gained admission for him in the Conservatory of Holy Maria of Loreto. Manna and Sacchini gave him vocal lessons; Fenaroli taught him harmony and counterpoint; Piccini, the art of writing for the opera house. Having studied at the Conservatory for eleven years, he wrote his first opera "Le Stravaganze del Conte," produced at the Fiorenti Theatre in 1772. In 1777, in one of his operas he introduced trios and quartets for the dramatic action. He produced opera after opera in Naples and Rome, and other Italian cities. His fame spread throughout Europe, until he was invited to St. Petersburg (now Leningrad). Stopping at Florence, Vienna, Cracow, honored in these cities by public and potentates, he arrived at Leningrad in 1789. There he composed operas, cantatas, and, it is said, during his three years about five hundred pieces for the Court and the nobility. The climate proved too severe for his health. In 1792 he went to Vienna, where he wrote his masterpiece, "Il Matrimonio Segreto." He had in less than seven years written nearly

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seventy dramatic works, besides a great quantity of other compositions. He returned to Naples, went to Rome, thence to Venice, where he died.

He had taken part in the Neapolitan Revolution. There was a story that he was poisoned or strangled by order of Queen Caroline. The Neapolitan Court felt obliged to deny officially the rumor.

He was excessively fat, but his face was handsome, and he was an agreeable, witty companion. His first wife died in giving him a son; his second wife died the day after she had given him twins.

As a revolutionary, he was imprisoned in 1798 and condemned to death. He was pardoned and set free by King Ferdinand.

No composer of operas in his day was more popular with audiences, or respected more by musicians. Readers of Stendhal will remember his enthusiasm over Cimarosa's operas.

* * *

Overtures by Cimarosa were played at Philadelphia in 1794 ("Fanatico Burlato"); at Charleston, S.C., in 1799. An aria by Cimarosa was sung at Philadelphia in 1797.

His opera "Il Matrimonio Segreto" (libretto by Giovanni Bertati) was performed at the National Theatre, New York, by the Rivafiroli Opera Troupe on January 4, 1834: with Rosina Fanti, Louisa Bordogni, Signora Marozzi, and Orlandini in leading rôles. The opera, founded on Coleman and Garrick's "Clandestine Marriage"* (Drury Lane, London, 1766), was performed at the Chestnut Street Theatre, Philadelphia, by the same company on April 17, 1834.

* * *

*It is said that the dramatists took the idea from Hogarth's "Marriage à la Mode" and Townley's farce, "False Concord" (Covent Garden, 1764). "The Clandestine Marriage" was revived in London in 1840 and 1903.

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These works by Malipiero have been performed in Boston at the regular concerts of the Boston Symphony Orchestra:

1919, April 4, "The Pauses of Silence";

1920, March 5, "The Pauses of Silence"; December 23, "Impressioni dal Vero," Suite No. 1.

SYMPHONY, E-FLAT MAJOR, No. 5, OP. 82 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää.)

This symphony was composed before the World War. It was performed at Helsingfors as early as the spring of 1914.* It is said that the symphony was revised before performances in other cities, among them Stockholm. The first performance in England was on February 12, 1921, when Sibelius conducted. The first performance in the United States was at Philadelphia by the Philadelphia Symphony Orchestra on October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra on April 7, 1922.

*We are indebted for this information to Mr. Richard Burgin. Baker's Dictionary of Musicians says the symphony was "completed" in 1916. Should not "revised" be substituted for "completed"?

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The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

I. Tempo molto moderato.

II. Allegro moderato, ma poco a poco stretto.

III. Andante mosso, quasi allegretto.

IV. Allegro molto.

The first two movements are here played as one.

When the symphony was performed in London the *Daily Telegraph* had this to say: "It is true that this symphony is designed on broader lines than its predecessor; it contains more positive statement of its ideas, many of which are of the simplest melodic kind, that the coloring is richer and fuller, with more use of the effects of orchestral masses. . . .

"The first two movements are closely linked together by a four-note motto theme which pervades the greater part of the subject-matter of both; they are distinguished by a contrast of mood. The first is a dreaming fantasy in which many motives and forces contend; the second unifies them in a more closely knit scherzo rhythm. Through both of them the strings supply an uneasy background of

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shimmering sound, while the voices of the wind instruments are more closely articulated.

"The third movement is Andante quasi allegretto. The rather dry rhythmic pattern of the chief theme is discussed among the instruments in a way which is strangely Mozart-like, and marks more definitely Sibelius's abstracted devotion to pure beauty of design. The Finale launches out into a franker expression of feeling. Its second subject makes an almost passionate appeal on its first revival, and this appeal is intensified in the long development of it which leads to the coda. Yet somehow this ending left the feeling that the composer had not allowed himself to say all that he meant, or the thing which he meant most of all. This may have been partly in the playing, for Sibelius is a difficult conductor to follow.

"Sibelius, both as composer and conductor, stands apart, a lonely figure seeking with difficulty to bring the ideals which are intensely real to him into touch with other minds. Possibly it is his struggle for expression which sometimes recalls Beethoven as one listens to him."

The Epicure comments

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Eric Bloom wrote concerning the Fifth Symphony in the London *Daily Telegraph* the day of the first performance in London:—

"That the new symphony, whatever its immediate reception may be today, is thoroughly typical of this intensely national and, at the same time, unmistakably personal composer none will, I think, venture to deny. But it may be too much to expect that every hearer will at once take kindly to so unconventional and unadorned a composition. Those who like their music served up with a dazzling display of orchestral colors or intricate thematic development will perhaps be somewhat startled by the directness and bareness of the Finnish composer's idiom, which is deliberately limited to the expression of essentials and rigorously omits all merely decorative redundance. But it is precisely Sibelius's reticence, his horror of factitious display and of compliance with ephemeral fashion, that stamps him as one of the great living composers and constitutes his trenchant and highly individual style.

"Unlike the fourth symphony, performed last year, which deals with the poetical aspects of nature, the fifth gives the impression of being concerned with great human experiences; it is full of the heroic passion of an epic poem, told in a simple but forcible and arresting language.

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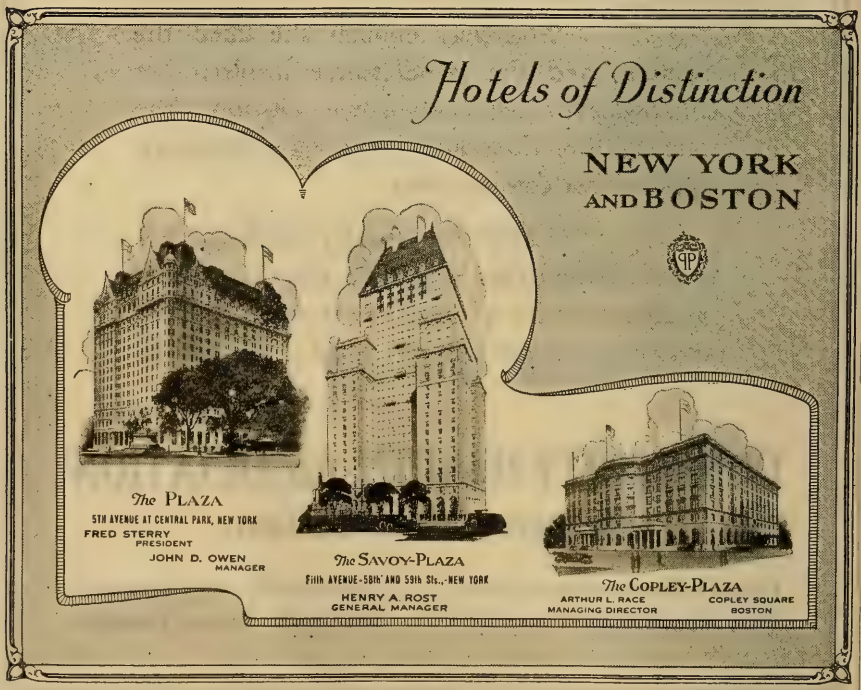
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"The composer, no doubt convinced that his music is strong enough to disclose much of its poetic basis to every sympathetic hearer without an explanatory 'programme' or descriptive title, prefers that it should be listened to as absolute music. I must, therefore, content myself with a very brief description of its four movements which, incidentally, stand in no thematic relationship to each other. The first movement opens in a pastoral mood, but gradually waxes impassioned and gloomy; there is a sudden and very curious transition, without a pause and in a remote key, into the second movement, which replaces the classical scherzo, beginning in a placid dance motion, and working up with ever-increasing speed to a fiery climax. The slow movement is a typical example of that economy of means by which Sibelius gains such remarkable effect, being built entirely on a single thematic idea, which is evolved with wonderful ingenuity. The Finale, with its peculiar atmosphere and the magnificent peroration that concludes it, is perhaps the finest and most characteristic movement of the work."

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, water and mountains. My father was a surgeon





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of the rank of major in the Finnish army and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician and began to take lessons on the violin. I had already studied music systematically from my fourteenth year and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889 I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition and it was there that I started by bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

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SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem* called into being these pieces:—

1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug,"† (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

*Nicolaus Lenau whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

†Henri Rabaud's "Procession Nocturne" inspired by Lenau's "Faust" was produced at a Colonne concert, Paris, January 15, 1899; performed at Cincinnati by the Symphony Orchestra of that city, November 30, 1900—the first performance in America. It was performed in Boston on January 7, 1903, at a concert by the Boston Orchestral Club (Mr. Longy, conductor); at concerts of the Boston Symphony Orchestra, December 27, 1918 (Mr. Rabaud, conductor), on April 23, 1920 (Mr. Monteux, conductor), and on February 13, and March 27, 1925 (Mr. Koussevitzky, conductor). It was also played in Boston at a concert of the New England Conservatory Orchestra (Mr. Chadwick, conductor) on November 19, 1909.

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Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio; Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please the fiend, who cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers

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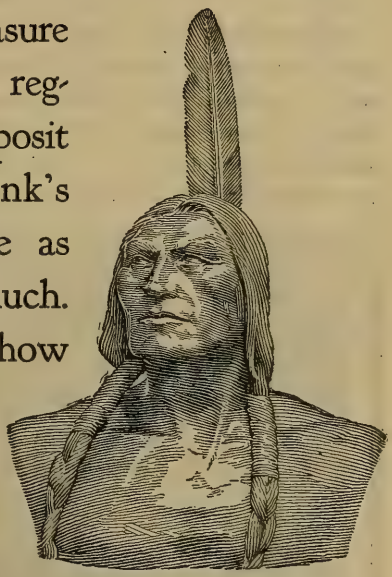
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oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is given to the solo violoncello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs; shrieks with glee in his mockery of Faust's love ecstacy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

* * *

As is known to all, Satan has always been fond of dancing. Long ago Chrysostom wrote, "Where there is dancing, the Devil is present." Cyprian said, "The dance is a circle, and its centre is the Devil." There was a German proverb, "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at



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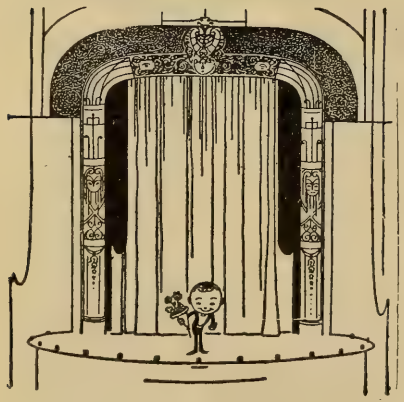
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Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Mlle. Jeannette d'Abadie saw Mme. De Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk Abraham à Sancta-Clara discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no;



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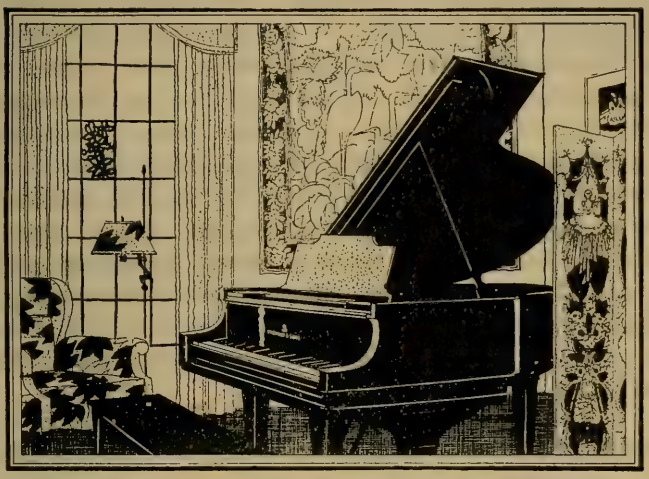
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for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre"; but ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all sorts of instruments, from a bell to a flute.

* * *

Liszt's "Mephisto" waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote, "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." When Theodore Thomas produced it in Boston (October 10, 1870), John S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907, 1913, 1924).

* * *



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The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you [Reisenauer] to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

Busoni made for the pianoforte a transcription of the orchestral score of the first waltz.

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schuberth might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the

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score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together,* owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sonderhausen for arranging and carrying out the extraordinary concert programme. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

The "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. The two episodes are dedicated to Karl Tausig.

* * *

"The Dance in the Village Tavern," completed in January, 1861, is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three

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trombones, bass tuba, kettledrums, cymbals, triangle, harp, and the usual strings. The score was published in November, 1865; the pianoforte arrangements in November, 1862.

The first performance was from manuscript at Weimar in the Grand Ducal Palace, March 8, 1861,* at the third court concert. Liszt conducted. This concert was one of the last court concerts that Liszt conducted at Weimar.

The date of the first performance of the other episode, "The Nocturnal Procession," is not definitely determined.

The second Mephisto Waltz (1881) was performed for the first time at Budapest on March 9, 1881. The pianoforte version was often played by Marie Jaëll. When she played it once in Paris (March 18, 1892) a critic wrote: "They do not dance this waltz in a village tavern; it is to the hills not far from Parnassus that these rhythms lure the dancers. It may be asked whether this musical incarnation of the spirit of the dance is made for demons whom it more or less ennobles, or for demigods who are degraded by it." The third Mephisto Waltz was played by Mme. Jaëll at this concert.

The second Mephisto Waltz for orchestra was revived by Ferdinand Löwe at a concert in Vienna early in 1911.

*The date given by R. Pohl in his "Franz Liszt"—1860—is erroneous.

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(London *Times*, July 1, 1926)

A hundred years ago, as our columns have recorded this week, a musician played the Jew's-harp before King George IV.; and last Saturday another musician won in Vauxhall the mouth-organ championship of the three kingdoms. To our reporter in 1826, and probably to everyone else then in England, the virtuoso of the Jew's-harp was merely "a foreigner named Eulenstein." Musical scholarship, in Grove's Dictionary, can tell us now that he was Charles Eulenstein of Heilbronn, and that he so injured his teeth by playing his Jew's-harps that he all but gave it up until a dentist found the remedy. He must have worked them hard indeed, since he played upon sixteen Jew's-harps at once, which is one harp for each pair of teeth. In these days of publicity, the champion mouth-organist need not wait for the new edition of Grove to see himself known as Mr. S. Haywood, a London policeman; and the Marsyas to this Apollo was, as he should be, a denizen of the earth, a farm-worker. They were playing, did they know it or not, upon a modern form of the oldest musical instrument in the world; for the mouth-

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organ is a child of the Pandean pipe, the syrinx. Man, hearing long ago the breezes play their wild music on the broken tops of reeds, took the reed for his pipe, and made it, singly, into the flute, the clarinet, and so forth, and, in numbers, into at least two sorts of organ, the church-organ and the mouth-organ. Eulenstein's Jew's-harp also has its honorable place in the science of music. Learned men have disputed about the nature of the vibration with which the little elastic steel tongue makes the "quite astonishing" sounds that are controlled by changes in the shape and size of the cavity of the mouth that bites upon the metal frame. Frederick the Great gave

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money and his discharge to a soldier who charmed him with the Jew's-harp; Eulenstein laid upon it the foundations of fame and success in Scotland, in Bath, and in his own country.

Yet men will long continue to find the mouth-organ and the Jew's-harp a little comic. Virtuosi like Eulenstein and Haywood may make celestial ravishment upon them, and still the first thought which they suggest will be the thought of small boys and unpleasing noises. These instruments are not alone in misprision. The mouth-organ's distant kinsman, the flute, has not yet outgrown the spite of period and of misuse. A great flautist has lately died; and our memoir of him made it plain that one task which Louis Fleury had to perform was to rescue his beautiful instrument from the taint of ridicule. Showy executants had played the wrong sort of music on it; and not yet were all memories dead of the young men who came to dinner with their flutes in their pockets, expecting to be asked to play. No one who had heard Louis Fleury play what seemed indeed a magic flute, and no one who has held and handled, and heard even moderately well played, an old box-wood flute, will be likely to think of a flute as funny. Yet even to these few the unfortunate rhyming of the English name with "toot" may occur, at lax moments, with inappropriate levity. And, seeing how much

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The centenary of Charles Eliot Norton's birth on November 16th will add significance to the publication of the first series of the lectures established at Harvard University in his honor. Those who attended Gilbert Murray's addresses of last year in Sanders Theatre, as well as those who followed them through newspaper summaries, will welcome the opportunity to have them in book form. Professor Murray considers "how far there is, under all changes of fashion, a central and permanent tradition, from which every age and individual may make particular and temporary divagations, but which remains somewhere at the heart of all styles so far as they are truly poetical." The volume is now ready at all bookshops. $3.00 a copy.

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difficulty the flute has had to climb free of ridicule, the Fleurys of the Jew's-harp and the mouth-organ must expect an even harder and longer battle against unworthy association. Many a year must pass before a composer will be found to write new music for the Jew's-harp or the mouth-organ, as Gluck, Mozart, Beethoven wrote new music for the "musical glasses." But there is one obvious way in which these neglected instruments could be helped to take their proper place. A great many children are learning, with pain to themselves and to their hearers, the piano and the violin. Most of them will never be any good at either. At the mouth-organ or the Jew's-harp they might prove to be Eulensteins or Haywoods. The idea may be commended to Sir Hugh Allen. With a steady supply of fine Jew's-harpists and mouth-organists there would be at least

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a chance that music might work free of that rut out of which some of the younger composers are heroically trying to lift it with only the ordinary instruments at their disposal.

Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a
Johannes Brahms

(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

At Bonn in August, 1873, Brahms with Clara Schumann played to a few friends the Variations on a Theme by Haydn in the version (Op. 56b) for two pianofortes.

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It is not definitely known whether the orchestral version or the one for two pianofortes was the earlier. The orchestral stands first in thematic catalogues of Brahms's compositions, but the pianoforte version was published first—in November, 1873. The probability is that the orchestral version was the first. The autograph manuscript of Op. 56B is dated at the end "Tutzing July 1873."* It was in November, 1870, that C. F. Pohl showed Brahms the compositions of Haydn to which reference will be made later: an Andante from a symphony and the Chorale that gave Brahms his theme. Kalbeck believed that the score of Haydn's Chorale put Brahms in mind of the excellent wind choir of the Detmold Court Orchestra, and the thought of the Vienna Philharmonic Orchestra gave him greater desire to write an orchestral work.

*The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose Inn in half a night.



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The first performance of the Variations was at a concert of the Philharmonic Orchestra in Vienna on November 2, 1873. The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, kettledrums, triangle, strings. During the rehearsals at Vienna, a bass tuba that had been dropped out was restored, then dropped again, and the double-bassoon was substituted. Brahms asked of Simrock, the publisher, 1,000 thalers for the score and the pianoforte version, which was long neglected by pianists, who believed it to be an arrangement, not an independent work.

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The theme is taken from a collection of divertimenti for wind instruments by Haydn. In the original score it is entitled "Chorale St. Antoni." The divertimento in which this theme occurs is in B-flat major; it is composed for two oboes, two horns, three bassoons, and a serpent. For the third bassoon and the serpent Brahms substituted a double-bassoon. The divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908. As then played, it consisted of a lively Introduction, the "Chorale Sancti Antonii," a Minuetto, and a Rondo. It was then questioned whether Haydn composed the Chorale, and why the folk-song-like tune was so named.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon.

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II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

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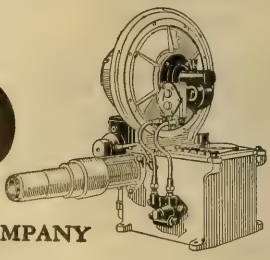
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The late Max Kalbeck in his long-winded and ponderous Life of Brahms has much to say about these Variations. Which Saint Anthony was in Haydn's mind in immaterial. Kalbeck decided that Brahms's hero is the Saint Anthony of Thebes. Brahms was a friend and admirer of Anselm Feuerbach, the artist, who had painted a life-size Temptation

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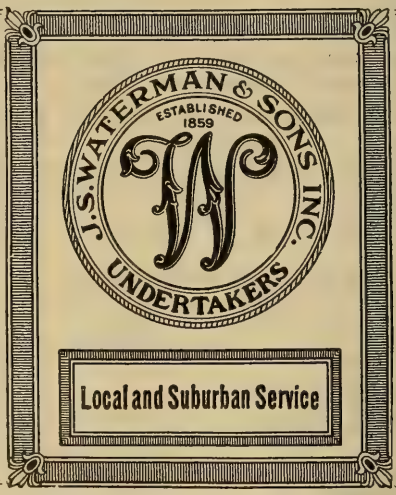
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of Saint Anthony, the monk kneeling with a book, a scourge, and a skull near him, while a woman begs him to leave his religious meditation and enter into life. This picture was so ridiculed, that the sensitive Feuerbach destroyed it, but it had been engraved and photographed.

Kalbeck finds a crescendo of musical psychology in the variations, which, as they are developed, remind him of musical dissolving views. The seventh variation pictures the severest test undergone by the Saint: "The most atrocious because it is the sweetest." In this Siciliano he sees the apparition of the tempting woman. The music is "the quintessence of human voluptuousness, which according to Master Eckhart is 'mixed with bitterness.' After it, comes death. Blessed is the man that has withstood the temptation! The Finale, which includes seventeen and more variations, celebrates him."

Did Brahms have all this in mind when he wrote these Variations? Was not Kalbeck like the man "of meagre aspect with sooty hands and face" seen by Capt. Lemuel Gulliver at the Academy of Lagado engaged for eight years upon a project for extracting sunbeams from cucumbers?



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SATURDAY EVENING, NOVEMBER 19, at 8.15 o'clock

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

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a. Dance.
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Strauss "Don Juan," Tone-poem, Op. 20 (after Lenau)

There will be an intermission after the concerto

A lecture on this programme will be given by Professor John P. Marshall on Wednesday, November 16, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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(Words by Charles Hanson Towne)

Over the Sea to Skye Robert Louis Stevenson
Time to Go Wilfred Sanderson
The Cloths of Heaven Thomas Dunhill
Danny Deever (Rudyard Kipling) . . . Walter Damrosch

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto; Trio.
IV. Finale; Allegro.

Martinŭ "La Bagarre" ("The Tumult"), Allegro for Orchestra

(First Performance)

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Symphony in E-flat Major (K. 543)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he



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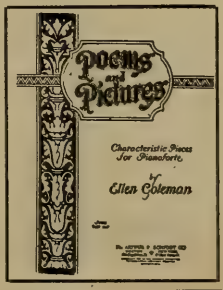
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could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor.

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At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters. He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sin-

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fonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double

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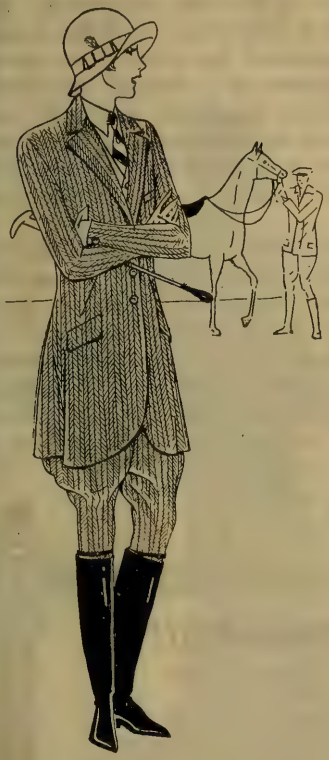
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basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-

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entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

"La Bagarre"* ("Tumult") Bohuslav Maritnŭ

(Born at Policka in Czechoslovakia in 1890; living at Paris)

The performances of "La Bagarre" on November 18, 19, are the first in any country.

The following argument by Martinŭ is an explanation of the work:

" 'La Bagarre' is charged with an atmosphere of movement, dash, tumult, obstruction. 'Tis a movement in grand mass, in uncontrollable, violent rush. I dedicate the composition to the memory of Lindbergh landing at Bourget, which responds to my imagination, and expresses clearly its aim and evolution.

"In this symphonic rondo, 2-2, I have portrayed the tension of spectators at a game of football. 'Bagarre' is, properly speaking, an

*"Bagarre" is not easily defined by a single English word. It may mean tumult, a din, violent disorder, crowding (or a crowd), and even a squabble, fray, scuffle, brawl, a crush. Mr. Maritnŭ explains in his preface to this musical composition what the word here means to him.

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analogous subject, but multiplied, transported to the street. It's a boulevard, a stadium, a mass, a quantity which is in delirium, clothed as a single body. It's a chaos ruled by all the sentiments of enthusiasm, struggle, joy, sadness, wonder. It's a chaos governed by a common feeling, an invisible bond, which pushes everything forward, which moulds numerous masses into a single element full of unexpected, uncontrollable events.

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"But 'La Bagarre' is not descriptive music. It is determined according to the laws of composition; it has its chief theme—as the human crowd has its theme of enthusiasm—which directs the movement. 'La Bagarre,' properly speaking, is a triptych, in which the intermediate phrase, usually free, is replaced (apparently by a more melodious movement) by a quicker tempo than that of the first and the third, ending in a violent, presto coda."

Martinů studied as a violinist at the Conservatory of Music at Prague, where his teacher in composition was Josef Suk.* As a young

*Suk was born at Krecovice, Czechoslovakia, on January 4, 1874. His teachers at the Prague Conservatory were Bennewitz, Stecker, Dvorák. He was one of the founders of the Bohemian String Quartet (second violin) at Budapest in 1892. Since 1922 he has been professor at the Master School for Composition at the Prague Conservatory. He married Dvorák's daughter Ottilie, who died in 1905. The list of his compositions includes symphonic and chamber music, a Fantasy for violin and orchestra, music to scenic fairy tales, choral cycles, etc. His Suite, "A Fairy Tale," Op. 16, was performed in Boston at a concert of the Boston Symphony Orchestra on November 29, 1907; his symphony, E major, Op. 14, on October 29, 1904.

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composer, he was not attracted by the Czech school of writing, which was influenced by the German, with its rather clumsy romanticism; he was favorably disposed towards the French on account of its respect for form, its clarity and purity of expression. Alone among Czech composers, he passed through the struggles and evolution of impressionism. Debussy at first influenced him greatly; later, always searching after new manners of expression, he went to Paris for lessons from Roussel (1924). His sojourn there enlightened him. He at once sided with the most "modern" of the composers, was enthusiastic over Stravinsky, championed him, and made him known in Czechoslovakia. He gradually freed himself from this influence and came back to the Czech spirit as exemplified by Smetana and Dvořák. He especially acquired confidence, technical facility, sense of form, orchestral mastery. The rhythmic element, always sustained and new, that distinguishes his works, recalls Dvořák—but is enriched by the modern experiences and experiments. Thus he passed in his creation of melodic expression to polyphonic complexity based on new musical conceptions, but in a clear and expressive manner. In his recent works he shows a leaning towards neo-classicism derived from the *modernisme* of today. (Contributed.)





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Ernest Bloch

(Born at Geneva, Switzerland, on July 24, 1880; living in San Francisco, California)

These poems, the first work of a "Jewish Cycle," composed in 1913, are dedicated to the memory of the composer's father. They are scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons (double bassoon for the third poem), 4 horns, 2 trumpets (a third trumpet for the funeral march), 3 trombones, bass tuba, kettledrums, harp, celesta, and the usual strings.

They were peformed in Boston for the first time at a concert of the Boston Symphony Orchestra on March 23, 1917. Mr. Bloch conducted them. They were performed again on April 14, 1926 (Mr. Koussevitzky, conductor).

Mr. Bloch wrote the following notes for the Programme Book of March 23, 1917:

"It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patri-

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archs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers 'way down in our soul.

"The 'Jewish Poems' are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the 'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a programme for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

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"II. Rite. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

"III. Cortège funèbre. This is more human. My father died—these 'Poems' are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentle faith. The memory of our dear departed ones is not effaced; they live forever in our hearts.

"The form is free, but it is really there, for I believe that our constitution demands order in a work of art."

Psalms 137 and 114 were sung by Mme. Povla Frijsh in Boston at a concert of the Boston Symphony Orchestra on November 14, 1919; "Schelomo" was played by Jean Bedetti at a concert on April 13, 1923; Suite for viola (Mr. Lefranc) and orchestra was performed on December 11, 1925; Concerto Grosso for strings and piano (Mr. Sanroma, pianist), December 24, 1925.

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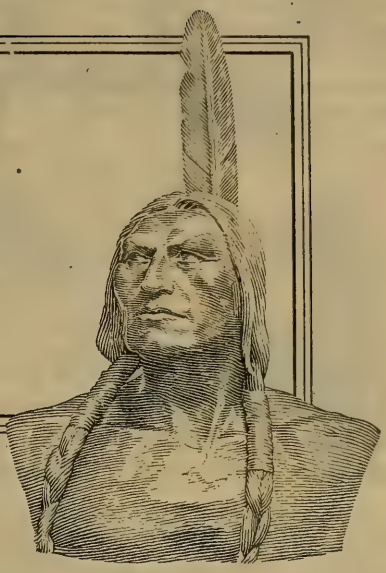
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"Israel," a symphony, was produced in New York by the Society of the Friends of Music on May 3, 1917, at a concert devoted to Bloch's Jewish Cycle. He conducted the symphony; Mr. Bodanzky, the "Poèmes Juifs," "Schelomo," and the "Trois Psaumes." The singers for the Andante Moderato were Mmes. Kurt, Perini, Tiffany, Robeson, and Carl Braun.

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdőbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.



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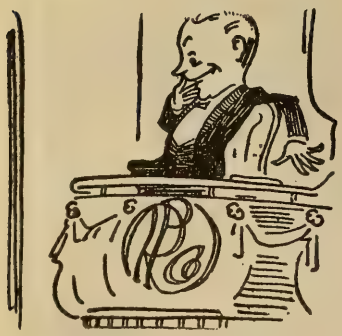
first performances of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

*
* *

Strauss's hero is Lenau's, and is in search of the ideal woman.



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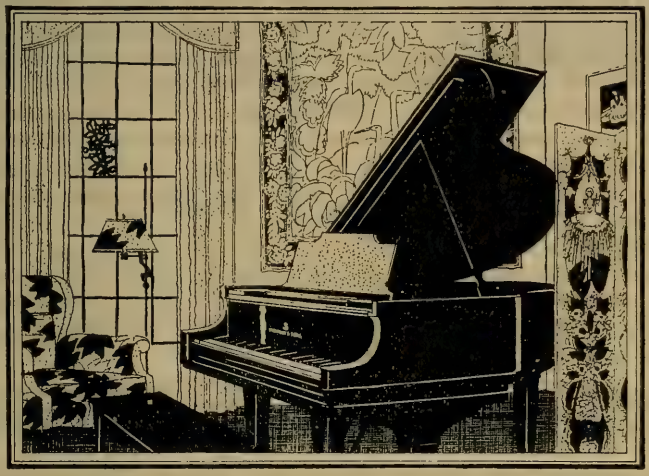
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Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.



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What wife would not appreciate a gift from her husband of one of the new shoulder pins? The vogue of red has restored that royal gem, the ruby, to favor; and it enhances the beauty of diamonds in a number of the pins we are showing.

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The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson*:—

DON JUAN (*to Diego, his brother*).

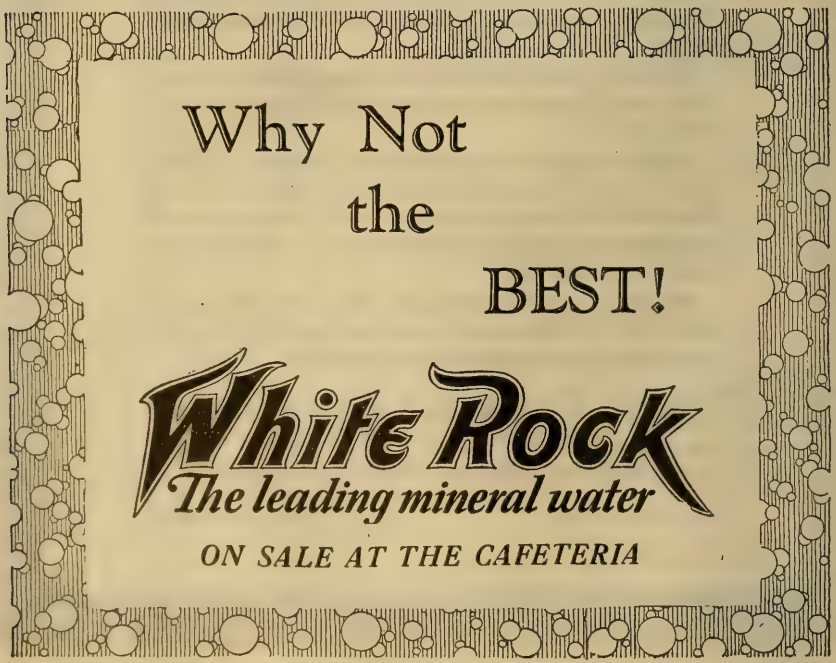
O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—

*John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.





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Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from

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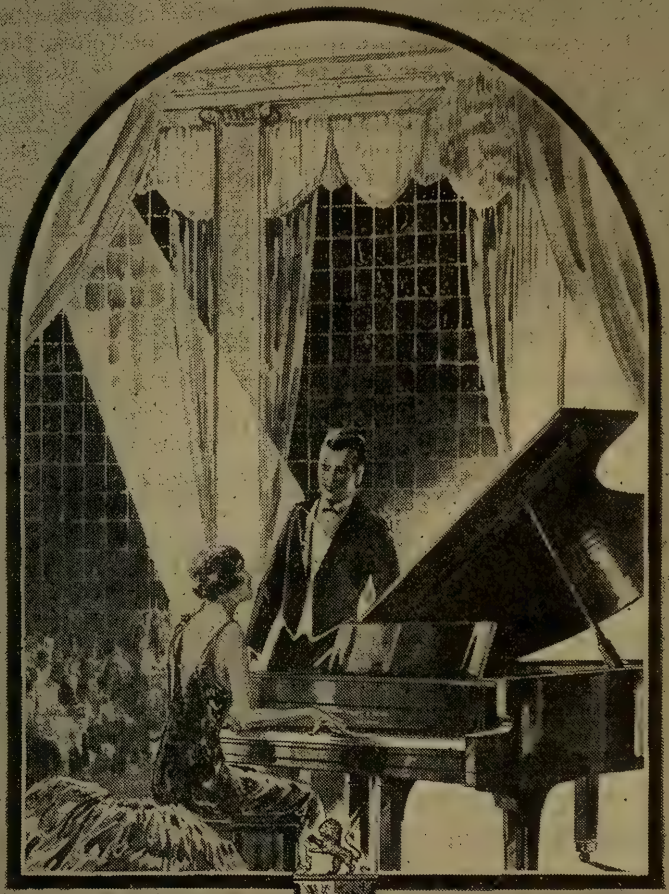
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the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

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Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this long-

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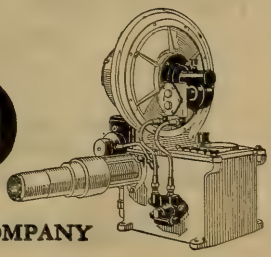
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ing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears—"the Countess——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

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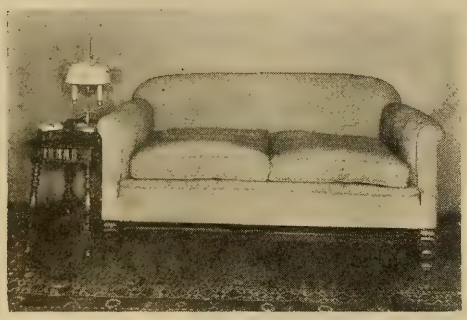
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This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.

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theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

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"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

* * *

It has been said that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana; or Juan Salazar, mentioned



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by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain, an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander

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Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, so that the vengeance of heaven removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* * *

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

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This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don

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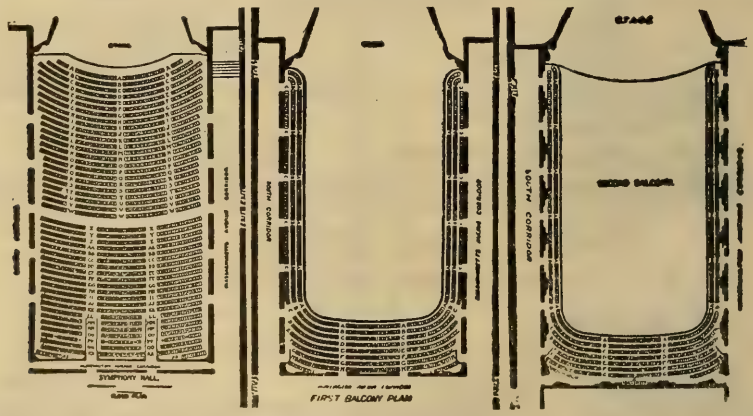
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"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissoluto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantasie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky,

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orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should accent only the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Trieste, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revelers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

"Don Juan's letztes Abenteuer," music by Paul Gräner (Leipsic, June, 1914).



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SATURDAY EVENING, DECEMBER 3, at 8.15 o'clock

PROGRAMME

TO BE ANNOUNCED

A lecture on this programme will be given by Professor John P. Marshall on Wednesday, November 30, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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Liebestraum	Liszt–Schipa
Du Bist die Ruh	Schubert
La Mandoline	Debussy
Cancion Andaluza	Palacios
Pesca d'amore	Barthelemy
The day when my dreams come true	Bateman
Se fossa mia	Lo Verde
Bonjour Suzon	Delibes
Werther—(Ossian Song)	Massenet

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Sunday DEC. 18 at 3.30
Monday DEC. 19 at 8.15

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FORTY-SEVENTH SEASON, 1927-1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Theodorowicz, J.				
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Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.	Gerhardt, S.		
	Bernard, A.	Deane, C.		

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides. L.

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Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E.	Bettoney, F.
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Voisin, R.	Kenfield, L.
Lorbeer, H.	Blot, G.	Mann, J.	Raichman, J.
		Jones, O.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
Adam, E.	Zighera, B.	Polster, M.	Sternburg, S.
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RICHARD BURGIN will conduct this pair of concerts

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I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

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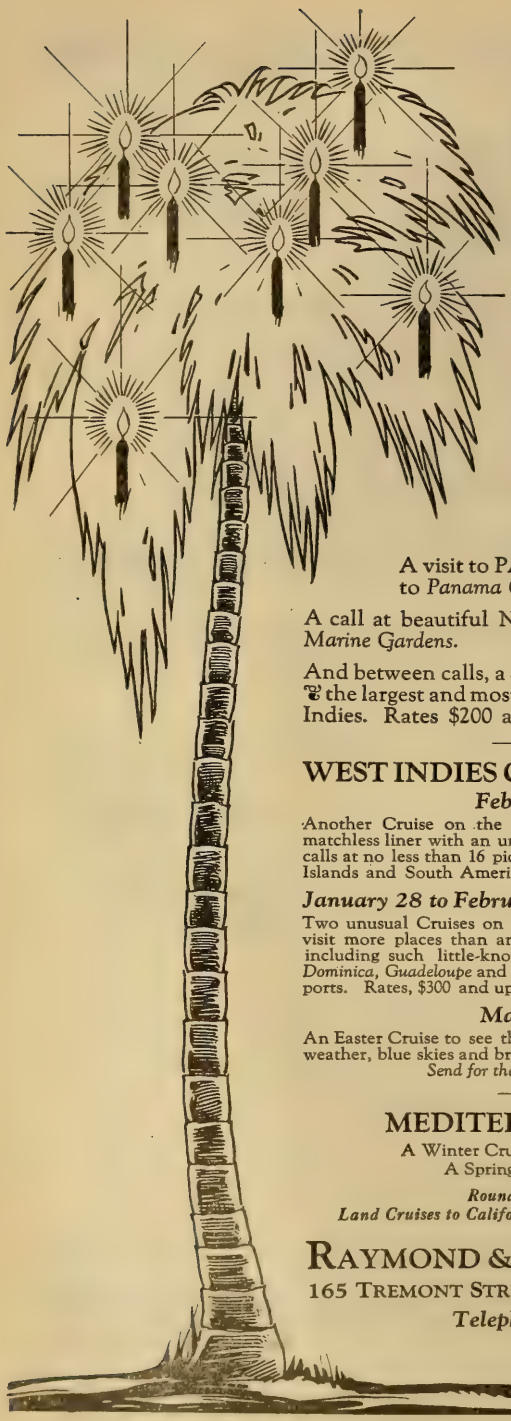
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Overture to the Opera "Ali-Baba, ou les Quarante Voleurs"

Maria Luigi Zenobio Carlo Salvatore Cherubini

(Born in September, 1760—baptized on September 15—at Florence, Italy; died at Paris, on March 15, 1842)
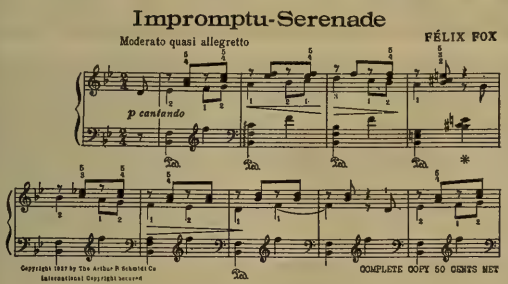
"Ali-Baba, or The Forty Thieves," opera in four acts with a prologue, libretto by Eugène Scribe and Anne Honoré Joseph Daveyrier Mélesville, was produced at the Théâtre de l' Académie de Musique (Paris Opéra), Paris, on July 22, 1833. Nadir, Nourrit; Ours-Kan, Dabadie; Ali-Baba, Levasseur; Aboul-Assan, Prévost; Phaor, F. Prévot; Calaf, Massol; Thamar, 'Dérivis; Délie, Mme. Damoreau; Morgiane, Mlle. Falcon. The ballets were by Coralli; scenery by Cicéri, Philastre, and Cambon. In the divertissement of the last act, the Bacchanale from "Achille à Scyros"* was introduced; the march in his "Faniska"† was also introduced. There were only eleven performances. The libretto was thought to be cold and boresome; the music to lack movement and vitality; but in Berlin and other German cities, the opera met with brilliant success, so that Adolphe Adam wrote in his "Derniers Souvenirs d'un Musicien" that Germany avenged Cherubini for the coldness of France.
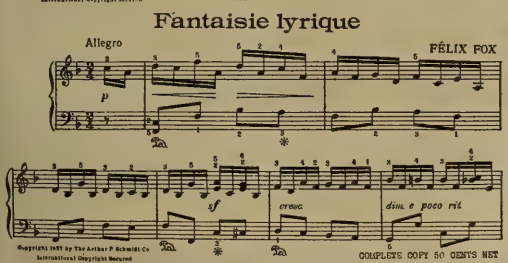
* * *

*This ballet in three acts, scenario by P. Gardel, music by Cherubini, was produced at the Paris Opéra on December 18, 1804, with great success. The part of Achilles was taken by Duport. The Bacchanale was considered one of Cherubini's finest orchestral works.

†"Faniska," an opera in three acts, described as a Singspiel, with German text, music by Cherubini, was produced at Vienna on February 25, 1806.

PIANO COMPOSITIONS by FÉLIX FOX





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Cherubini's librettists took the story from Antoine Galland's translation "Les Mille et une Nuits." Burton included the "Story of Ali Baba and the Forty Thieves" in the third volume of "Supplemental Nights to the Book of the Thousand Nights and a Night" ("Aladdin" and the voyages of Sindbad are also in the "Supplemental Nights." W. A. Clouston contributes to Burton's third volume an interesting essay on "Ali Baba" a story of "Asiastic invention," and gives variants as found in North German, Chinese, and Modern Grecian legends (pp. 590–595; 650–651).

* * *

Cherubini had composed in 1793 music for "Koukourgi," in three acts, by the elder Daveyrier-Mélesville. It was not performed. Scribe and Mélesville, having heard some of this music, wrote the libretto for "Ali-Baba." Cherubini, then sixty-three years old, added new pages to the score. It appears from a letter written by him on July 13, 1830, that "Ali-Baba" was originally intended for the Opéra-Comique in Paris. He did not leave Versailles to see any one of the performances, but contented himself with saying: "The opera was too old to live long; it was forty years in coming into the world." After the fourth performance, Nourrit took his leave of absence. He returned at the end of six weeks, and the opera had a few more performances.

One line in the libretto was ridiculed by the purists: "Au moka surtout je songeais" ("I dreamed especially of coffee"). The tune-

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ful opening air, of a melancholy character, sung by Nourrit, and the march of the robbers, were among the musical pages applauded.

* * *

"Ali-Baba" by Bottesini, the celebrated player of the double-bass, book by Emilio Taddei, was produced—and successfully at London, on January 17, 1871. "Ali-Baba," opéra-comique in four acts, book by Vanloo and Busnach, music by Lecocq, was produced at the Alhambra, Brussels, on November 11, 1887; Eden Théâtre, Paris, on November 25, 1889. A German play by Th. Hell, "Ali-Baba," with music by Marschner, was produced in 1823 (three songs, choruses, and dances). "Ali-Baba," an operetta in one act, book by Laroche, music by Charles Haring, was produced at Bordeaux, February 9, 1891.

Sheridan sketched a romantic opera (Kelly describes it as a "splendid spectacle"), "The Forty Thieves," for which Ward and Coleman wrote the dialogue and Michael Kelly the music (Drury Lane, London, April 8, 1806. It was revived there as late as 1832). Miss Decamp acted, sang, danced "the character of Morgiana with wonderful effect."

The old story has been told many times in melodrama, pantomime, burlesque. H. J. Byron's burlesque, "Ali Baba; or The Thirty-Nine Thieves," was brought out at the Strand, London, in 1863. Lydia Thompson and her Burlesque Troupe first played a burlesque, "The Forty Thieves" at Niblo's Garden, New York, on January 30, 1869;

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The overture requires no analysis, it opens, full orchestra, F major, 2-2, Allegro con brio. The final section is presto. Theodore Thomas's Orchestra performed the overture in Boston on November 18, 1876. The first performance here at a concert of the Boston Symphony Orchestra was on December 31, 1881.

Mr. Albert Spalding, born at Chicago, August 15, 1888, began when he was seven years old the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December 12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston. On April 4, 1916, he took part with Carlo Buonamici and Felix Fox, pianists, and the Flonzaley Quartet in a concert in aid of widows of Italian reservists. He also played here at an entertainment given by the

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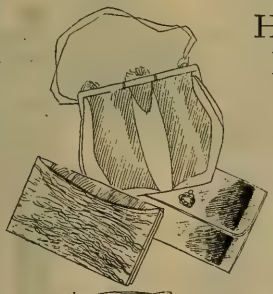
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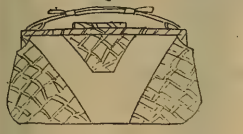
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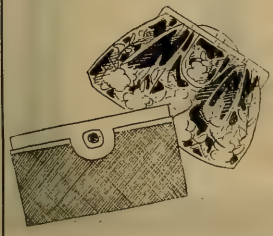












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Friars of New York on June 7, 1916, and at a concert of the Boston Symphony Orchestra, January 12, 1917 (Beethoven's concerto). He served in the war as an aviator in Italy and played for the benefit of soldiers. On October 17, 1919, he played Dvořák's concerto at a concert of the Boston Symphony Orchestra. On December 22, 1922, he played with the Boston Symphony Orchestra Dohnányi's violin concerto, Op. 27, for the first time in Boston. On January 9, 1925, he played with the Boston Symphony Orchestra, Respighi's Concerto Gregoriano (first performance in the city). He has given many recitals in Boston—the last was in Symphony Hall on November 15, 1927—and has played frequently in Europe with orchestras and in recitals.

The list of his compositions is as follows:

Suite in C. major for pianoforte and violin, played by Mr. Spalding, in Boston, New York, Chicago, Rome, Bologna, Milan; by Mr. Thibaud in New York and by Mr. Wagemans in Monte Carlo.

"Etchings": Theme and Improvisations for violin and pianoforte. Played by Mr. Spalding in Boston, New York, Chicago, Paris, London, The Hague, Amsterdam.

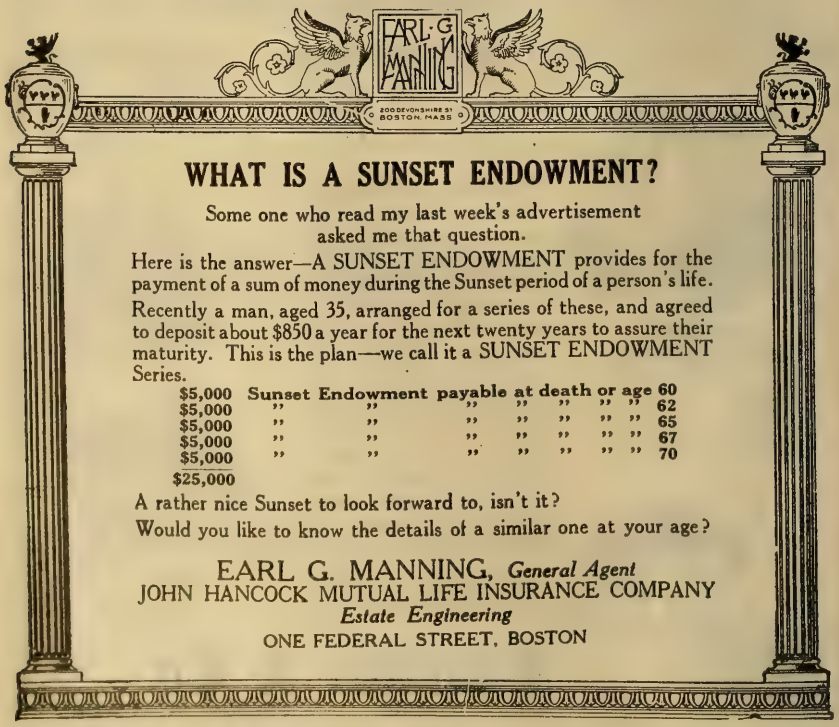
Concerto quasi Fantasia for violin and orchestra. Performed in New York with pianoforte accompaniment. Unpublished.

Sonata for pianoforte and violin. Unpublished.

String Quartet written in the summer of 1922. Performed by the Flonzaley Quartet in 1924.

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Concerto, D major, for Violin, Op. 77 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was composed during the summer and fall of 1878, at Pörtschach on Lake Wörther in Carinthia, for Joseph Joachim, dedicated to him, and first played by him under the direction of Brahms at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when he played a cadenza of his own composition. Later performances: Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Mr. Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); Miss MacCarthy, November 15, 1902; December 19, 1903; Mr. Kreisler, March 11, 1905; Mr. Heermann, November 25, 1905; Mr. Wendling, October 26, 1907; Mr. Berber, November 26, 1910; Mr. Witek, January 20, 1912; Mr. Flesch, April 3, 1914; Mr. Witek, November 24, 1916; Mr. Burgin, December 17, 1920; Mr. Enesco, January 19, 1923; Mr. Thibaud, January 15, 1926.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettledrums, and strings.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a



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Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

The violin part was sent to Joachim on August 22, 1878. There was talk of a rehearsal with the Hochschule Orchestra in Berlin in October; to produce it in Vienna; afterwards Joachim was to play it in other cities. Clara Schumann had already heard Joachim play a movement of the concerto in Hamburg, when the two and Brahms were attending a music festival. She wrote to Levi: "You can easily imagine that it is a concerto in which the orchestra and the solo player are wholly blended. The mood of the movement is very similar to that of the second symphony, and the tonality is the same, D major." On December 13, 1878, Elisabet von Herzogenberg in a letter dated Leipsic asked Brahms if the violin concerto was really not completed. "We heard a wail to that effect from Utrecht, but refuse to believe it. It looks so unlike you to promise more than you can carry out; and you *did* promise us the concerto at Arnoldstein—dear old sleepy Arnoldstein, where we had so much time for counterpoint!" Brahms replied two days afterwards: "Joachim is coming here, and I should have a chance of trying the concerto through with him, and deciding for or against a public performance. If we do that, and are fairly satisfied with it, you can still hear it afterwards." On December 21 he wrote: "I may say that Joachim is quite keen on playing the concerto, so it may

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come off after all. I am against having the symphony" (the one in C minor) "on the same evening, because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove. I expect to be in Berlin by the 28th to rehearse it on the piano with Joachim. . . . The concerto is in D major, which should be taken into consideration in arranging the programme." Now Brahms had written in the fall that he hated to think of Joachim's playing in Austria, while he "stood there doing nothing," and the only alternative was to conduct. The middle movements had been discarded; "they were the best of course," but he was inserting a "feeble Adagio."

Herzogenberg wrote to Brahms that at Leipsic he would need only five first violin parts, five second, three violas, and eight basses, "or, if these are copied separately, five 'celli and three double basses. . . . I am not going to bother about the keys; the concerto may be in G-sharp minor, for all I know!"

Was the delay in producing the concerto the fault of Brahms or of Joachim? Brahms did not send the new "beautifully written" manuscript of the voice part to Joachim until the middle of December. Joachim's letters were, to quote Kalbeck's characterization, strikingly stiff, cool, and forced. Was he vexed because Brahms was so long in sending him the manuscript; or was he disappointed in the music itself; or was he afraid lest Hugo Heermann might play it, for Brahms purposed to stop over at Frankfort on his way to Berlin. He complained, at any rate, of the "unaccustomed diffi-





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culties." Even as late as April, 1879, when he had played the concerto in Leipsic, Vienna, Budapest, Cologne, and London, he wrote to Brahms concerning some changes in the score which the composer had accepted: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes. That a solo composition has been performed in two London Philharmonic concerts in succession has happened in the history of the society only once, when Mendelssohn played his piano concerto in G minor (manuscript)."

The programme of the Gewandhaus concert in Leipsic on January 1, 1879, was as follows:—

Franz Lachner, overture from Suite No. 4; Mozart, Aria from "Die Entführung aus dem Serail" (Mme. Marcella Sembrich); Brahms, Concerto for the violin (new, manuscript, led by the composer, played by Joseph Joachim); Chopin, Songs with pianoforte: Notturno, Mazurka (Mme. Sembrich); Bach, Chaconne (Joseph Joachim); Beethoven, Symphony No. 7.

Miss Florence May in her "Life of Johannes Brahms" quotes Dörffel: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

But Kalbeck, a still more enthusiastic worshipper of Brahms than Miss May, tells a different story. "The work was heard respectfully,

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but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

When the concerto was played in Vienna at Joachim's own concert on January 14, 1879, Hellmesberger conducted. Hanslick, whose admiration for the music of Brahms is well known, praised highly the workmanship of the concerto, but found the music shy in invention and fancy with half-set sails. He was the first who found a resemblance between the chief theme of the first Allegro and the beginning of the "Eroica." The twelve-year-old Mozart in "Bastien und Bastienne" anticipated the two. Quoting Andreas Moser's remark that Brahms demanded an intelligence and a sense of style that are not always found in the performances of the greatest virtuosos, Kalbeck relates the story of Brahms embracing and kissing the little Bronislaw Hubermann "whose genius for the violin had comprehended immediately the concerto with the fingers of his naturally trained hand."

In spite of Leipsic, Brahms soon recovered his spirits. He wrote to Elisabet von Herzogenberg from Vienna in January: "My concert

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tour was a real down-hill affair after Leipsic; no more pleasure in it. Perhaps that is a slight exaggeration, though, for friends and hospitality are not everything on a concert tour. In some trifling ways it was even more successful; the audiences were kinder and more alive. Joachim played my piece more beautifully with every rehearsal, too, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda. But what is all that compared to the privilege of going home to Humboldtstrasse and being pulled to pieces by three womenkind—since you object to the word 'females'?"

* * *

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, violoncellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and first

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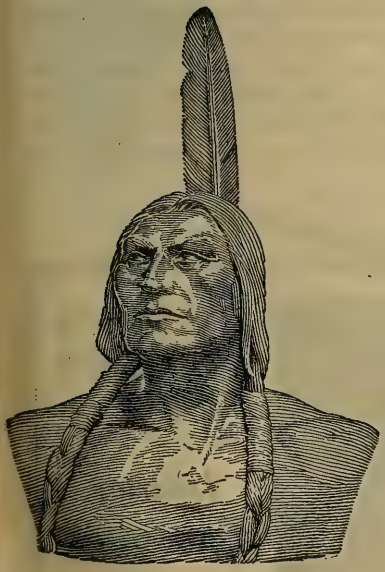
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becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

Brahms had an intense admiration for Viotti's violin concerto in A minor. He wrote from Pörtschach in May, 1878, that the people as a rule did not understand and did not respect "the very best compositions as Mozart's pianoforte concerto in D minor and the violin concerto of Viotti."



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(Born at Monaco, March 23, 1878; now living at Berlin*)

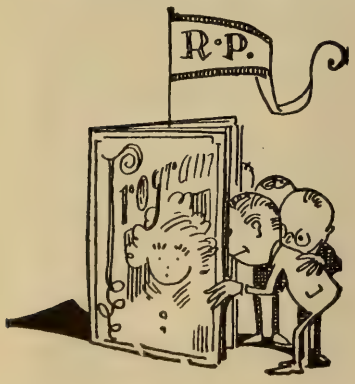
"Vorspiel zu einem Drama," composed in 1913, published in 1914, was performed for the first time on February 8, 1914, at a concert of the Vienna Philharmonic Orchestra led by Felix Weingartner. The Prelude is dedicated to that orchestra and Weingartner.

The score calls for these instruments: four flutes (the fourth interchangeable with piccolo), three oboes, English horn, four clarinets in A (the fourth interchangeable with clarinet in E-flat), bass clarinet, two bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, a set of four kettledrums (two drummers), side drums, cymbals, bass drum with cymbals, triangle, tambourine, castanets, Glockenspiel, xylophone, tam-tam, deep bells (E, B, G-sharp, C-sharp, B-flat, F, E-flat, F-sharp, A), celesta (two if possible), two harps (doubled if possible), pianoforte, twenty first violins, twenty second violins, sixteen violas, twelve violoncellos, ten double-basses.

The first performance in Boston was by the Boston Symphony Orchestra on February 17, 1922.

For the first performance in Vienna, the composer prepared an elaborate analysis. This analysis would be unintelligible if it were reprinted here without the illustrations in notation. The broad and expressive theme of the Introduction (Langsam) is for violas, violoncellos, and bass clarinet. The main body of the Prelude Al-

*In 1914 Schreker was professor of composition at the Imperial Academy of Music, Vienna. In 1921, he was the director of the Berlin Conservatory. I have been unable to learn in what year he made Berlin his dwelling-place.



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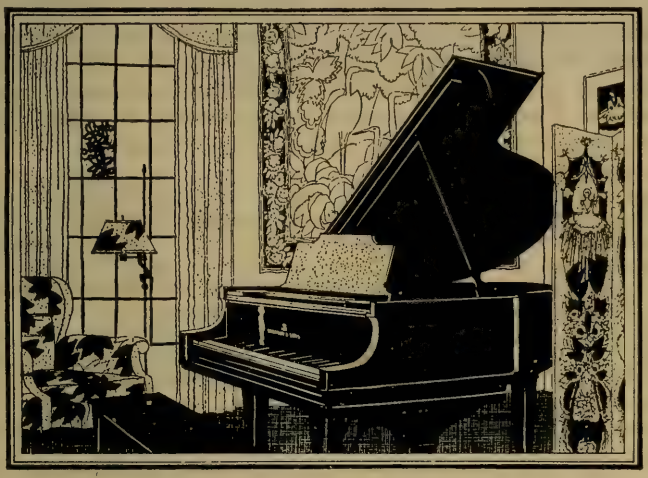
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legro vivace (con spirito, 12-8) brings in first two transition motives. The first chief theme is for horns, second violins and violas. In the first treatment of this theme is what Schreker describes as "a burlesque episode." The second chief theme is marked "With brutal passion; rubato after the Italian manner." There is a "side theme" for first violins which is related to a theme in the Introduction.

Schreker, born of Austrian parents, studied music in Vienna with Robert Fuchs. In 1911 he founded and became the conductor of the Vienna Philharmonic chorus. In 1912 he was appointed teacher of composition at the Imperial Academy of Music in Vienna. As a composer he has been hotly discussed. His admirers have been as enthusiastic as his opponents have been bitter. He first attracted attention by his Psalm 116 for chorus and orchestra which was produced in Vienna at a Gesellschaft Concert in 1901. The catalogue of his more important works is as follows:—

STAGE WORKS: Opera, "Der ferne Klang" (Frankfort, 1912); "Das Spielwerk und die Prinzessin" (Vienna, 1913*); "Die Gezeichneten" (Frankfort, 1918); "Der Schatzgräber."† Pantomimes: "Der Geburtstag der Infanten" (after Oscar Wilde); "Panstänzen"; "Der Wind." "Schwanengesang," he has written texts for "Der rote Tod" (after Poe) and "Irrelohe" (Cologne. 1924). In the summer of 1920 it was announced that he was writing music for Max Reinhardt's production of "Faust" in Berlin.

ORCHESTRAL: Overture, "Ekkehardt," Op. 2. Suite for full orchestra; Intermezzo for string orchestra; Sinfonietta and "Nachtstücke" for orchestra; Dance Suite; Chamber symphony for twenty-three solo instruments.

*Revised, it was produced at Munich in 1920.

†"Der Schatzgräber has been performed in several cities; at Leipsic, in November, 1920.



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No doubt this list is incomplete.

The *Berliner Tageblatt* in February, 1921, quoted Schreker as Director of the Berlin Conservatory, deploring the economic situation which affected the pupils and forced one of them to compose dances at 1,500 marks a piece. Schreker "gave him his choice between fox-trots and fugues."

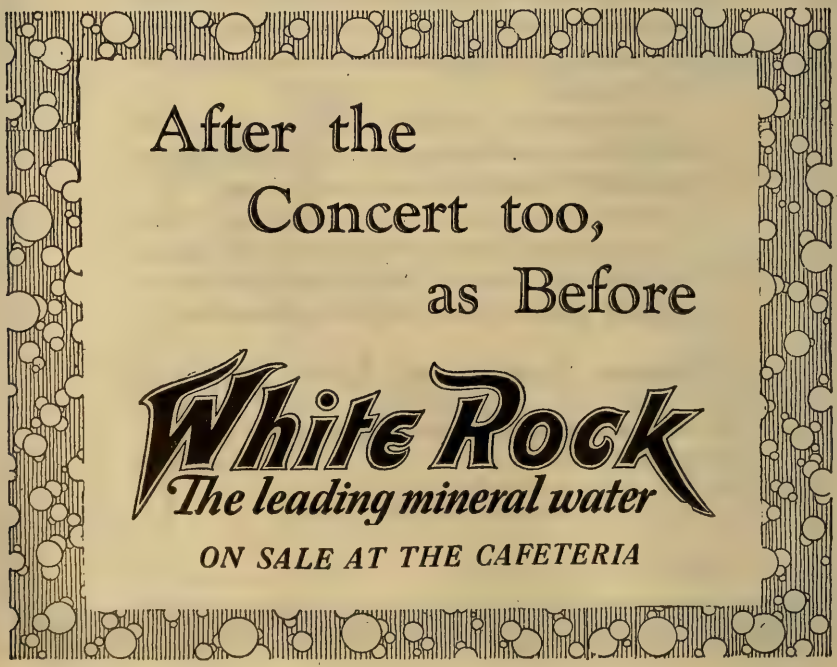
* * *

When this Prelude was first performed—the "Studien" score was published in 1914—there was no information concerning a drama that Schreker had in mind. It appeared afterwards that it was his opera "Die Gezeichneten," in three acts, text and music dedicated to "My dear Mother." The piano score of this opera was published in 1916, though the first performance was not until 1918.

The story of "The Branded" is told by Henry Lowell Mason in his "Opera Stories":

"In the reign of the puritanical Duke Antonio Adorno in Renaissance, (*sic*) Italy, lives the nobleman, Alviano Salvago, a mis-shapen cripple, a 'Raphael without hands,' who becomes a patron of the arts, and who converts his island, Elysium, into a fairyland of beauty. Here the young nobles congregate, but they misuse the generosity of their host by putting the place to immoral uses, and allowing suspicion to rest on the pure-minded Alviano. The

* A song by Schreker was sung by Miss Eva Gauthier in Jordan Hall on January 6, 1922.





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latter, thereupon, offers the island as a gift to the people; and the nobles, with Vitelozza Tamare at their head, intrigue to prevent acceptance by the Duke.

"The Council, under Podesta, threatens revolt against the Duke unless he declines the gift.

"Carlotta, daughter of Podesta, a gifted painter, is attracted to the ugly but noble-minded Alviano, and she refuses the hand of Tamare, whose manliness is irresistible to other women of the city. Carlotta wishes to paint Alviano's portrait. He is at first skeptical, but later convinced of her sincerity, he poses for her—and falls in love with her.

"Intrigue now plays its part; centering now about Alviano's gift, and now upon the rivalry between him and Tamare for Carlotta's hand.

"In the third act the climax is reached, when Alviano gives a festival so gorgeous as to stun the people.

"As an outcome the Duke places a ban on the island and its owner. Alviano is cursed as a criminal. Meantime Carlotta gives herself to Tamare. She loves him madly, while her morbid sense for the unusual, the sense that led her to paint weird and deformed hands and ugly heads heretofore, caused her to think that she loved Alviano. Tamare makes her the victim of his passion, and when Alviano finds her at dawn, confused, she is dying. He accuses and challenges her handsome betrayer, but she, confessing her guilt, rejects the love of Alviano, and cries that she wishes

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only the brute, Tamare. Half-crazed with grief, Alviano staggers through the mob and disappears."

When the Prelude was played by the Cincinnati Orchestra at Cincinnati on November 21–22, 1924, the Programme Book contained the following analysis:

"At the very beginning there is an effect which is unlike any other: it has the most remarkable suggestion of unreality: an indefinable something which yet seems shadow: a remarkable blending of D major and B-flat minor harmonies, 'glittering, whirring, humming, undistinct.' The main theme typifying the love of Alviano for Carlotta is given out by violas, violoncellos, and bass clarinet, with the above-mentioned music by way of accompaniment. The music used in the second act of the drama is the opening of the Prelude: it is from the scene in which the composer depicts the painting of the hand of Alviano by Carlotta. The Prelude is also used as the prelude to the opera, but Mr. Schreker

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added new music for concert performances. The material is developed in regular sonata-form. The *Allegro Vivace*—also taken from the drama, the third act—leads into the second theme, marked *festlich,* given out by the full orchestra, and typical of the festival on the island which is the property of Alviano, who was a man of ideals and had thought to dedicate his island to the citizens of the town in which he lived that they might have it for recreation, and on which they should erect a temple for the Muses and the Arts. The bacchantic music of this section suggests the misuse of the island by orgies which were disgraceful. The ending of the exposition reveals a broad singing theme 'in the Italian manner'; then begins the music which was added to the prelude, or overture, for concert purposes."

* * *

Thankful for the performance of the Prelude in Boston by the Boston Symphony Orchestra on February 17, 1922, Schreker wrote the following letter:

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My dear Mr. Pierre Monteux:

From newspaper reports I have learned of the brilliant performances which you have given in Boston and New York of my "Prelude to a Drama." It made me very happy, and I cannot neglect to express to you my very great joy and heartfelt gratitude. This gratitude I beg you also to extend to the remarkable organization the Boston Symphony Orchestra is known to be.

I read, in the very pleasing New York criticisms, surprise at the title "Vorspiel," etc. Not without reason! This work, which was written for the Vienna Philharmonic Society at a time when I was occupied with the score of my opera, "Die Gezeichneten," might better be named "Symphonic Music on Themes from the Opera, 'Die Gezeichneten,'" or "Prelude, Entr'acte Music, and Festive Procession from the Opera, 'Die Gezeichneten.'" For an actual prelude it is developed in too great length. Before the first performance of the entire opera, I did not wish to unmask myself with this previously performed prelude.

Dear Mr. Monteux, I regret not having been able to hear any of your performances. Should fate, however, at some time bring me to America, I shall not miss visiting you in Boston, and I hope also for a visit from you, should circumstances ever bring you to Berlin.

Thanking you again most sincerely, I remain, your grateful

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"Mazeppa": Symphonic Poem No. 6 for Full Orchestra (after Victor Hugo) Franz Liszt

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth)

The story of Mazeppa is thus told by the Encyclopædia Britannica.

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that func-

*The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

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tionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The score of the symphonic poem calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.



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The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, April 21, 1900; October 12, 1912; May 7, 1915; October 13, 1916; April 4, 1919; November 11, 1921.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

* * *

Hugo's poem begins:—

MAZEPPA.

Away! Away!—BYRON, *Mazeppa.*
En avant! En avant!

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre effleure,
Tous ses membres liés

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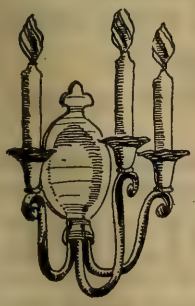
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Et le feu de ses pieds.

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

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Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

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Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,
Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
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they that do not know that

Sa sauvage grandeur naïtra de son supplice,

that one day he will be

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and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delight, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

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The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6–4, changing afterwards to 3–4 and 2–4) with a dis-

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sonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, violoncellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings *col legno* (the strings one struck with the back of the bow imitate the snorting of the horse.* After a use of former thematic material, Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced, E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff,* accompaned by triplets for the brass. There is an orchestral shriek; then, for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and violoncellos,

*Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings; and when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme, and the fanfare that introduced this section.

* * *

Some time after the first performance at Weimar, Liszt sent the score to Wagner. On July 12, 1856, Wagner wrote back:

"But 'Mazeppa' is frightfully beautiful: I was quite out of breath when I had only read it through for the first time! I pity, too, the poor horse: Nature and the World are terrible, after all.

"At bottom I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy to keep up playing wheel-horse. I have again two wonderful subjects that I must work out, some time or other: Tristan and Isolde (that you know!); and then—the Victory—the holiest, completest redemption; but about this I cannot tell you. I can, however, interpret it otherwise than Victor Hugo, and your music has shown me this interpretation, only not the close—for greatness, fame, and dominion over nations I care not a rap."

Saint-Saëns says of this symphonic poem, which he considers a masterpiece, that any imitation of the galloping horse is wholly

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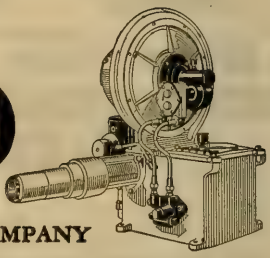
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* * *

In 1868 there was some talk of a performance of "Mazeppa" in Paris by Pasdeloup's orchestra. Liszt then wrote: "I am sure it will come to nothing, for in the present condition of things there would be only annoyances for every one and especially for me. Now that I am fifty-six years old I should not know how to rank

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myself among the *jeunes compositeurs,* and I am not dead enough to have my works taken seriously in Paris. You tell me that M. de Beust flatters himself on being understood by his tom-cat and the first comer in the street. I have not such advantages, and my audience is reduced to an X that I do not endeavor in any way to detach." ("Briefe an eine Freundin," Leipsic, 1894, p. 199.)

The story of Mazeppa has been a theme for poets, novelists, dramatists, painters, and composers. Byron's poem was completed in 1818. Mazeppa is the central figure of Pushkin's "Pultowa." There are also dramas by Slowacki, Gottschall, Milner, and others. That remarkable woman, Adah Isaacs Menken, is still known as "Mazeppa" Menken. The novel by Bulgarin and the pictures by Horace Vernet are known to many.

Among the musical works incited by the story of Mazeppa are operas by Campana (Bologna, 1850), Wietinghoff (St. Petersburg,

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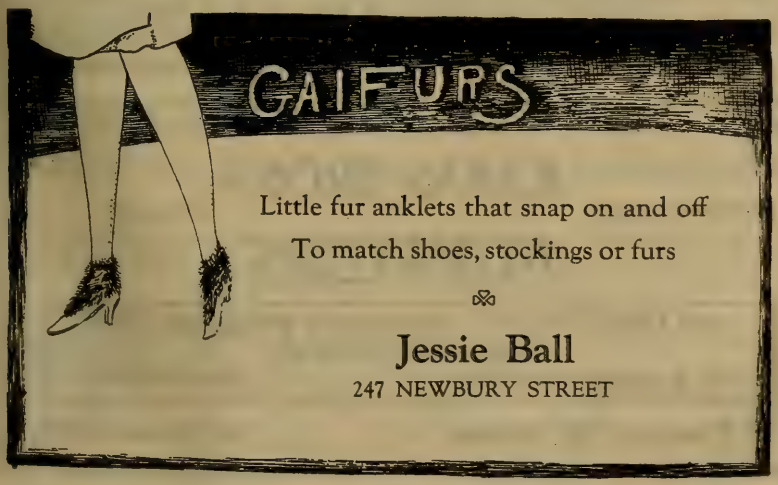
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1859), Pedrotti (Bologna, 1861), Tchaikovsky (Moscow, 1884), the Marquise de Grandval (Bordeaux, 1892), Müncheimer (composed in the eighties of the last century, and produced at Warsaw in 1900).

J. M. Maurer wrote the music for a melodrama (Bamberg, 1837). There is an opéra-bouffe "Mazeppa," music by Pourny (Paris, 1872); a cantata by Pouget (Paris, 1873); a Ballade for orchestra by T. H. Frewin (London, 1896).

An opera by Milliet was composed about 1875, but I find no record of a performance.

Mazeppa has figured in ballet, pantomime, circus and burlesque.*

ERRATUM: Programme Book of November 18, 19, 1927, page 416. In title of "La Bagarre" read Martinů for "Maritnů."

*See C. White's equestrian burlesque in which White took the part of Mazeppa under the assumed name of Satinette.

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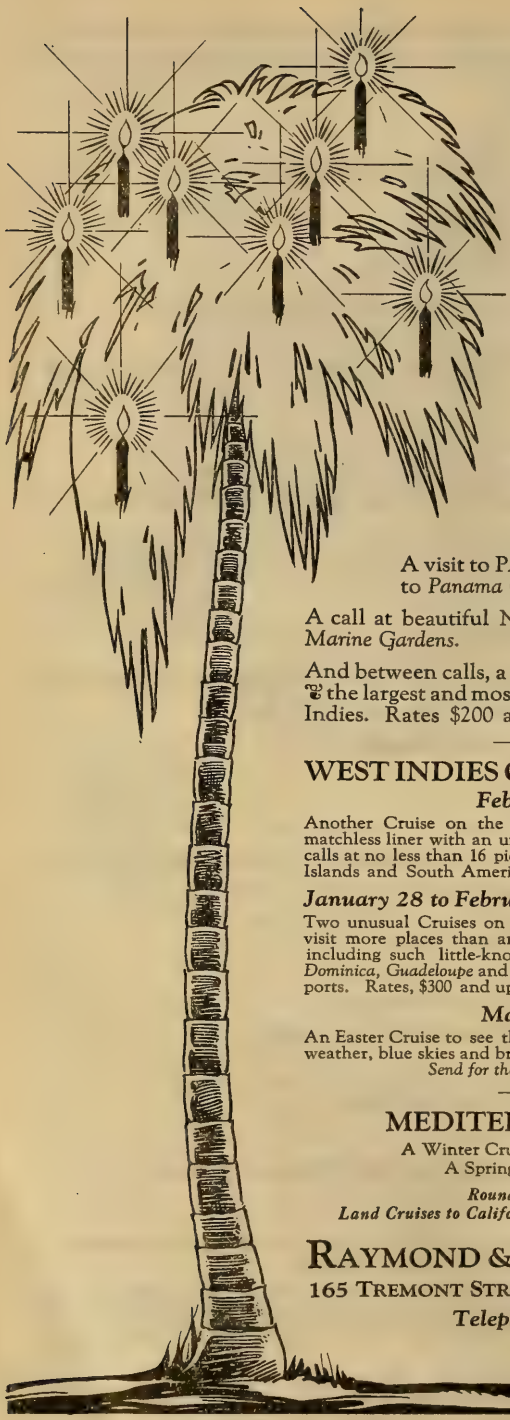
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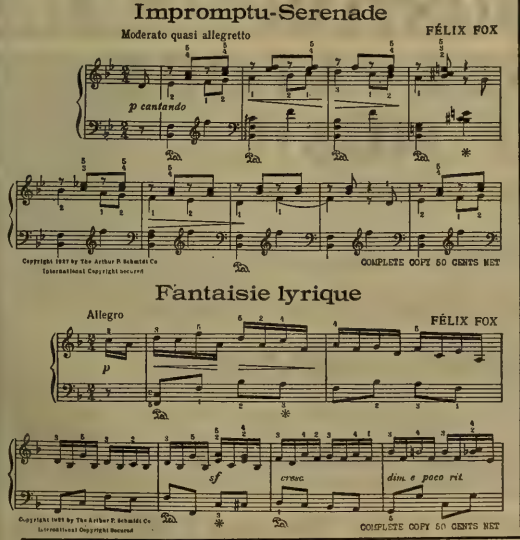
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II

THE POLICEMAN

Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance, the Policeman—an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My nurse feels it, too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions—some with answers, some without. I listen, with discretion. When I feel that they have gone far enough, I signal to my Nurse, a private signal, and the Policeman resumes his enormous Blue March. He is gone, but I feel him after he goes.

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III

THE HURDY-GURDY

Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excess. I find that the absorbing noise comes from a box—something like my music-box, only much larger, and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my Nurse and my perambulator—all three of us together. Suddenly, at the climax of our excitement, I feel the approach of a phenomenon that I remember. It is the Policeman. He has stopped the music. He has frightened away the dark man and the lady with their music-box. He seeks the admiration of my Nurse for his act. He walks away, his buttons shine, but far off I hear again the forbidden music. Delightful forbidden music!

IV

THE LAKE

Sated with adventure, my Nurse firmly pushes me on, and before I recover my balance I am face to face with new excitement. The land comes to an end, and there at my feet is the Lake. All other sensations are joined in one. I see, I hear, I feel the quiver of the little waves as they escape from the big ones and come rushing up over the sand. Their fear is pretended. They know the big waves are amiable, for they can see a thousand sunbeams dancing with impunity on their very backs. Waves and sunbeams! Waves and sunbeams! Blue water—white clouds—dancing, swinging! A white sea-gull floating in the air. That is *My Lake!*

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V

DOGS

We pass on. Probably there is nothing more in the World. If there is, it is superfluous. *There IS.* It is Dogs! We are coming upon them without warning. Not *one* of them—all of them. First, one by one; then in pairs; then in societies. Little dogs, with sisters; big dogs, with aged parents. Kind dogs, brigand dogs, sad dogs, and gay. They laugh, they fight, they run. And at last, in order to hold my interest, the very littlest brigand starts a game of "Follow the Leader," followed by all the others. It is tremendous!

VI

DREAMS

Those dogs have gone! It is confusing, but it is Life! My mind grows numb. My cup is too full. I have a sudden conviction that it is well that I am not alone. That firm step behind reassures me. The wheels of my perambulator make a sound that quiets my nerves. I lie very still. I am quite content. In order to think more clearly, I close my eyes. My thoughts are absorbing. I deliberate upon my Mother. Most of the time my Mother and my Nurse have but one identity in my mind, but at night or when I close my eyes, I can easily tell them apart, for my Mother has the greater charm. I hear her voice quite plainly now, and feel the touch of her hand. It is pleasant to live over again the adventures of the day—the long blue waves curling in the sun, the Policeman who is bigger than my Father, the Music-box and my friends, the Dogs. It is pleasant to lie quite still and close my eyes, and listen to the wheels of my perambulator. How very large the world is! How many things there are!

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The following analysis was contributed by the composer to the programme book of the Chicago Symphony Orchestra:

I. *En Voiture.* The first movement is in the nature of a short prologue, introducing the "principal characters," viz.: "My Nurse," "My Perambulator," and "Myself." The themes representing these ideas reappear constantly throughout the composition in varying form. "My Nurse" announces herself promptly at the beginning of the first movement by means of two violoncellos, *soli.* This soon is followed by the first appearance of the "Perambulator" motive in the celesta and strings, over which, almost immediately, the first flute announces the ingenuous idea, a descending scale, which stands for "Myself."

II. The Policeman. A few introductory measures, suggesting an interested and hurrying perambulator, are followed by the "Policeman," who makes himself known in flutes and clarinets over a pizzicato accompaniment. After a short development, this is followed by a sort of "Intermezzo," which is intended to suggest the conversation between the Policeman and the Nurse, the remarks of the former being voiced in a solo bassoon, and the responses of the latter in four solo violins, *divisi.* The conversation is interrupted by the "private signal"—sounded by a muted trumpet *ff*, over an agitated suggestion of the perambulator theme in celesta and piano. The first part of the movement is then, in substance, repeated.

III. The Hurdy-Gurdy. There is no new material in this movement. Bits of familiar masterpieces are heard on the "Hurdy-Gurdy" (two xylophones and harp) with excited interjections by "Myself" and "Nurse." We

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all "dance together" to a little valse based on the "Perambulator" theme. The remainder of the movement requires no analysis.

IV. The Lake. The only themes necessary to mention, as belonging to this movement, are the first, suggesting the "little waves," allotted to the flute, and another, suggestive of the large and amiable ones, which is heard in the strings and the horns.

V. Dogs. The wood-wind bear most of the burden of furnishing descriptions of dogs in various themes and snatches of themes, which it would not be of interest to quote. "Ach, Du Lieber Augustin" may be detected in the "melée" as well as "Where, Oh Where, Has My Little Dog Gone?" A variation of the last is used towards the end of the movement as the theme of a short fugue in the wood-wind, suggesting dogs playing "Follow the Leader."

VI. Dreams. A résumé of all the preceding "excitements." It may be worth while simply to call attention to the softened and broadened version of the original "Nurse" theme, which here represents "My Mother," and also to the final "berceuse," which is made up in part of the "Child" theme over an accompaniment drawn from the "Perambulator" motive.

* * *

Mr. Carpenter first studied the pianoforte with Amy Fay, later with William Karl Ernst Seeboeck in Chicago. At Harvard University his teacher in theory was J. K. Paine. After graduation (1897), he entered his father's business—mill, railway and shipping supplies. Though in 1909 he was made vice-president of the Asso-



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ciation, he did not abandon his musical studies. At Rome in 1906, he became acquainted with Edward Elgar. Bernhard Ziehn was his teacher in further theoretical studies between 1908 and 1913 in Chicago.

"Improving Songs for Children" were published in 1907. A violin sonata was played in New York in 1912 (December 11).* Gitanjali," a song cycle (poems by Tagore), appeared in 1914. His symphony "Sermons in Stones," written in 1916–17, was first performed at Litchfield County Choral Festival (Norfolk, Conn.), June 5, 1917. "Water Colors: four Chinese Tone Poems" were published in 1916. His ballet-pantomime, "The Birthday of the Infanta" was produced by the Chicago Opera Company on December 23, 1919. "Krazy Kat," a Jazz Pantomime, based on the newspaper cartoons of George Herriman, was produced at the Town Hall, New York, on January 20, 1922, with Adolph Bolm, leading dancer. George Barrère conducted. Later, the ballet was inserted in the Greenwich Village Follies.† "A Pilgrim Vision," written for the Mayflower Celebration held in Philadelphia in 1920, was

*First played in Boston by Mr. and Mrs. David Mannes on February 4, 1913.

†Performed in Boston at the Shubert Theatre on March 27, 1922, at an entertainment for the Rheims (France) Music School. Messrs. Bolm, Graham, Ross, Howland, and Miss Kelmess, with a "scratch" orchestra, pitiably inadequate.

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The nutritionist gained entrance to the Dooley home through one of the nurses. She found a dark, crowded tenement with the five underfed and sickly children sleeping in one room.

Mr. Dooley is in the navy and gets $15.00 a week. Pie and cake were regular articles of diet; cereals, potatoes and meat were occasionally used.

The nutritionist organized a budget for the willing Mrs. Dooley, in which were included vegetables, milk and cereals, with inexpensive meat dishes. The undernourished family are gaining weight, and sickness is less frequent. The Dooley family are well on the way to happiness and health.

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performed for the first time at concerts of the Philadelphia Orchestra on November 26, 27, 1920. These works by Mr. Carpenter have been performed in Boston at concerts of the Boston Symphony Orchestra:

1915. December 24, "Adventures in a Perambulator." Dr. Muck, conductor.

1916. February 4, "Adventures in a Perambulator" (by request). Dr. Muck, conductor.

1918. April 19, Symphony No. 1, C major. Ernst Schmidt, conductor.

1920. February 13, Concertino for pianoforte (E. Robert Schmitz, pianist) and orchestra.* Mr. Monteux, conductor.

1921. February 25, Suite from the ballet, "The Birthday of the Infanta."† Mr. Monteux, conductor.

1924. May 2, "Adventures in a Perambulator." Mr. Monteux, conductor.

*Produced by the Chicago Symphony Orchestra on March 10, 1916. Percy Grainger, pianist.

†Produced by the Chicago Opera Association, Chicago, December 23, 1919. (Ruth Page, Margit Leeraas, Messrs. Bolm, Leslie, Oumansky, Oscardier, Ioucelli). Louis Hasselmans conducted.





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"Skyscrapers, a Ballet of American Life"

John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living in Chicago)

This ballet, with the music completed in 1924, was produced at the Metropolitan Opera House, New York, on February 19, 1926. The Strutter, Albert Troy; Herself, Rita de Leporte; White-Wings, Roger Dodge. Louis Hasselmans conducted.

The work was intended for Serge Diaghilev's Russian Ballet. He had heard of Carpenter's "Krazy Kat," a "jazz pantomime," and was interested. Carpenter sent him the score and some photographs of the action. The two met in 1923, at Paris. Diaghilev suggested a new ballet based on an American subject. Carpenter, returning to this country, thought of a composition which should represent the hurry and din of American life, and its association with jazz. Diaghilev had insisted that the music should not depend on any projected story; let him see the score, and he and his associates would furnish the choreography. Again the two met in Europe. The production was to have taken place at Monte Carlo in March, 1925, but negotiations did not come to a head. Then the management of the Metropolitan Opera House, having heard that the ballet was ready, made a bid for it. Mr. Gatti-

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Casazza asked Carpenter to advance his own ideas about the staging of the ballet. Robert Edmond Jones was chosen to assist him. The two worked out the plan in the summer of 1925. They agreed that ordinary dance evolutions would not do, so Samuel Lee, who had had experience as a Broadway producer, was called in. Mr. Jones describes in *Modern Music* the method of collaboration.

"Carpenter," he said, would play the music, giving me an impression of the changing orchestration. He played each passage over and over again for hours. This would give me certain ideas of movement, for which I drew tentative designs, to be discussed with him. Countless series of patterns were made during six months of grueling, unremitting labor. From these we selected the final succession of designs, one growing from the other, parallel with the progress of the music."

A reporter of the *New York Herald-Tribune* talked just before the production with Mr. Lee, who said:

"It is remarkable how the members of the ballet have picked up these steps. I have been used to dealing with dancers who are trained in American stage dancing. I thought there might be some difficulty in teaching these steps to dancers who had been trained in an entirely different school. But there was not. There is a

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great difference in these two types of dancers—something which I can hardly explain—but I have had no difficulty in getting these Metropolitan dancers into the intricacies of jazz dancing. As a matter of fact, dancing of that sort can be done by anybody who has a real sense of rhythm. That is something which not everybody has. And it is surprising to some persons who consider themselves good dancers to find out that they have no real sense of rhythm. I can tell if they have it merely by asking them to walk across the stage in time to music."

* * *

The following synopsis of "Skyscrapers" is printed on the pianoforte version of the ballet:

"'Skyscrapers' is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of work and play, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

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"Scene 2. An abstraction of the skyscraper, and of the work that produces it—and the interminable crowd that passes by.

"Scene 3. The transition from work to play.

"Scene 4. Any 'Coney Island,' and a reflection of a few of its manifold activities—interrupted presently by a 'throw-back,' in the movie sense, to the idea of work, and reverting with equal suddenness to play.

"Scene 5. The return from play to work.

"Scene 6. Skyscrapers."

* * *

The ballet is scored for 3 flutes (one interchangeable with a piccolo), 3 oboes (one interchangeable with an English horn), 3 clarinets (one interchangeable with a bass clarinet), 3 bassoons (one interchangeable with a double-bassoon), 3 saxophones, 4 horns, 4 trumpets, 3 trombones, bass tuba, 2 pianofortes, celesta, one tenor banjo, xylophone, kettledrums, bass drum, side drum, Oriental drum, tambourine, cymbals, anvils, wood block, tamtam, Glockenspiel, cylinder bells, and strings.

* * *

The reporter of the *New York Herald-Tribune* (February 14, 1926) reported Carpenter as saying:

"In 'Skyscrapers' photographic effects have not been sought. The effect might better be described as a reflection, with all the exaggeration and dis-



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tortion a reflection is likely to have. It must be understood that the music is not jazz, as jazz is generally heard and understood. It would be impossible to give jazz through the medium of a symphony orchestra.

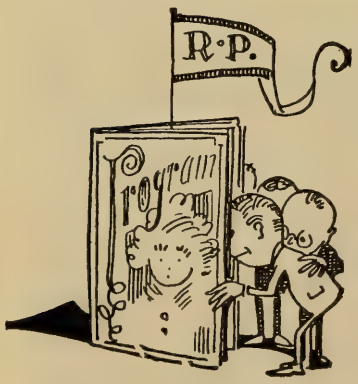
"Therefore 'Skyscrapers' may be called jazz filtered through an orchestra of that sort. It is jazz once removed. Jazz itself depends on the sonority of the jazz band. To get something of this sonorous jazz effect we have used the saxophones and a banjo."

"I have not tried to tell a story in 'Skyscrapers.' In fact, there is no story to it. It is simply based on the idea that in this country we work hard and play hard. The amusement park scene is not Coney Island in particular. It might be any amusement park, although there is a costume over there," he added, pointing to a bizarre contraption, "which I actually saw at Coney Island. I thought it was part of a masquerade or something of the sort, but I was told that the young fellows actually came to Coney in costumes of that sort."

"Do you think that this is a step toward jazz grand opera?"

"Jazz opera is a big job," said Mr. Carpenter reflectively. "It must be remembered that opera is a very old form; jazz is modern, and can hardly be made to fit. For opera we must choose something poetic and remote. Jazz is very near and real. It would be absurd to hear people trying to 'talk' to each other in jazz. The modern composers, Stravinsky and the rest, it will be noticed, are not using the opera form. They do not feel at home in it, apparently. Instead, they write ballets. The ballet is flexible; you can do what you want with it—but not opera."

* * *



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It is said that Oscar Thompson in *Musical America* reproduced the composer's own ideas about this music: "More often it is of a semi-jazz than of a real jazz character. Sometimes, as in the episode of the singing negroes, it is even remote from the spirit of jazz." There are no bald incorporations of cabaret tunes. The music is his own "except for a few incorporated phrases of 'Massa's in the Cold, Cold Ground,' and a fleeting suggestion or two of 'Yankee Doodle,' 'Dem Goo-Goo Eyes,' and variously vaguely remembered 'Blues.' . . . Saxophones and a banjo have parts, but rather minor ones."

* * *

As represented in the Opera House, when the curtains are parted, red lights are seen, traffic signals, on each side of the stage—"symbols of restlessness." "A fantastic 'drop' is lifted, and reveals 'an abstraction of the skyscraper.' . . . Gardens in angular confusion are etched against vacancy." Men in overalls go through the motions of labor, while "shadows in human shape move listlessly, meaninglessly by."

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play-flappers, sailors, minstrel-show end men, comic policemen, characters of a midway pleasance in a succession of dances.

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SYMPHONY, A MAJOR, NO. 7, OP. 92. . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were



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for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line

*See the Thayer-Krehbull "Life of Beethoven," Vol. II, pp. 151, 152.

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of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

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Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

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also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the

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National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833.

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

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On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's

*See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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"Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadephia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished players were Salieri and Hummel, who looked after the "cannon"



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in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded

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Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful. There was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four

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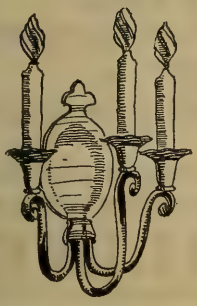
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thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a pas-

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sage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der



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* * *

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

* * *

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and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' non quell' unico" from Alessandro Nini's* "Ida della Torre" (produced in 1837), and "Regnava nel silenzo" from "Lucia di Lammermoor."

Other first performances: London, June 9, 1817; Paris, fragments in 1821, the whole, March 1, 1829; Leningrad, March 6, 1840; Moscow, December 28, 1860; Madrid, April, 1866; Rome, 1874.

Isadora Duncan "danced" the symphony at the Trocadéro, Paris, in 1904; at the Metropolitan Opera House, New York, November 6, 1908. She "danced and interpreted" the second, third, and fourth movements of the symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

* * *

Mark what commentators have found in the Seventh Symphony: One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany deliv-

*Nini, born at Fano on November 1, 1805, died chapel master of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Leningrad. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.

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ered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the Andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Ulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to

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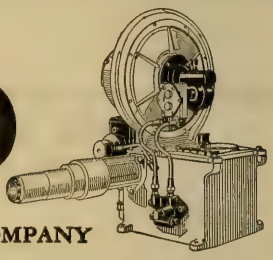
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dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

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Why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

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commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.



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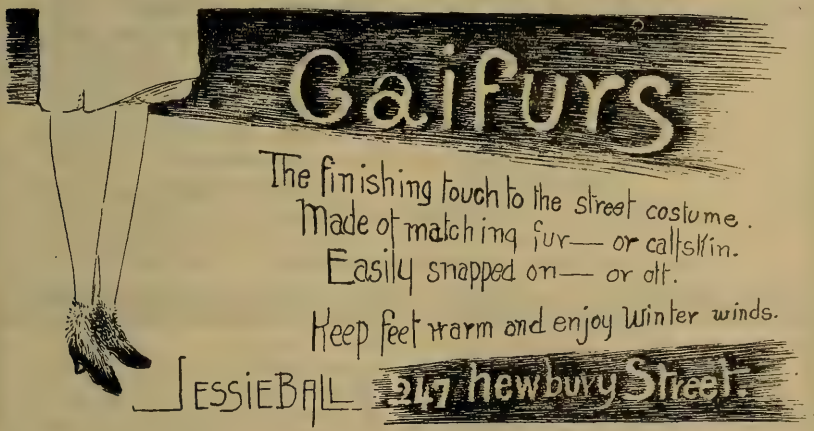
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of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* * *

"The symphony in A major, which, influenced by Wagner, musicologues have baptized 'The apotheosis of the dance' is nothing else than a pastoral symphony. There is nothing of the dance in the rhythm of the first movement; it would seem to come rather from the song of a bird. It is said that the Trio of the Scherzo is a Pilgrim-song heard at Teplitz in 1812. The Finale is a strongly characterized village festival.—'VINCENT D'INDY'."

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REMINDER

to the Saturday Subscribers of the Boston Symphony Orchestra

The next two symphony concerts of this series are to be given on THURSDAY Evenings (December 22, December 29) instead of on Saturday Evenings, in order that they may not coincide with Christmas and New Year's Eves.

Ninth Programme

FRIDAY AFTERNOON, DECEMBER 16, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 17, at 8.15 o'clock

Liadov . . . From the Apocalypse, Symphonic Picture, Op. 66

Bax Symphony in E-flat minor

I. Allegro moderato e feroce.
II. Lento solenne.
III. Allegro maestoso; Allegro vivace.

(First time at these concerts)

Schumann Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro.
II. Adagio.
III. Allegro non troppo.

Wagner Overture to "Tannhäuser"

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City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

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"From the Apocalypse"—Symphonic Picture, Op. 66

Anatol Constantinovich Liadov

(Born at Leningrad, May 11, 1855; died on August 28, 1914*)

The score dedicated to Alexander Siloti bears these verses from the tenth chapter of the Revelation of St. John the Divine:

"And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire. And he had in his hand a little book open: and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, as when a lion roareth: and when he had cried, seven thunders uttered their voices."

The score, published in 1913, calls for three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two tubas, four kettledrums (two players), bass drum, cymbals, triangle, tam-tam, bells, celesta, harp, and strings.

This composition was performed in New York at a concert of the Symphony Society on November 5, 1922. The first performance in

*Some music lexicons say at Novgorod; others say at Leningrad.

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Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, October 23, 1925.

* * *

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in 1878 was made professor of harmony and composition there. He held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts. Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk-songs of various districts.

* * *

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CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W. Stassov, 1894); music to Maeterlinck's "Sœur Beatrice,"—chorus of Beggars, "Ave Maria"; "Ave Maris Stella"; Death of Beatrice, Requiem Æternam, Op. 60.

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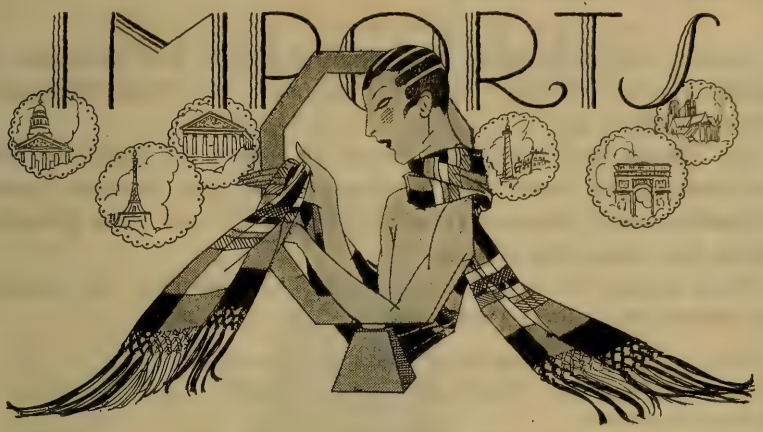
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* * *

Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexander Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

These compositions of Liadov's have been performed in Boston by the Boston Symphony Orchestra:

1911. January 7, "Baba-Yaga," Mr. Fiedler conductor.

1922. February 10, "Baba-Yaga," "The Enchanted Lake," "Kikimora," Mr. Monteux conductor.

1925. February 27, "Baba-Yaga," "The Enchanted Lake," "Kikimora"; October 23, "From the Apocalypse," Mr. Koussevitzky conductor.

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.

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SYMPHONY, E-FLAT MINOR ARNOLD BAX

(Born at London on November 8, 1883; now living there)

This symphony was performed for the first time at a concert of the London Symphony Orchestra in London on December 4, 1922. Albert Coates conducted. The programme also included Brahms's Symphony No. 4 and Tchaikovsky's Pianoforte Concerto No. 1, played by Katharine Goodson.

The first performance in the United States was by the Chicago Symphony Orchestra, Mr. Stock conductor, at Chicago, March 14, 1924. The programme comprised a ballet suite from Grétry's "Céphale et Procris," arranged by Mottl; Debussy's "Clouds" and "Festivals"; George Handel's Concerto, B-flat major, for the harpsichord (played by Mme. Wanda Landowska); Mozart's Concerto, E-flat major for the pianoforte; and, for harpsichord solos, Handel's "Harmonious Blacksmith," the gavotte from Bach's Third English Suite, and a sonata in A major by Scarlatti.

The first performance in Boston was by the Cleveland Orchestra, Mr. Sokolov conductor, on February 11, 1926.

The symphony, dedicated to John Ireland, is scored for these instruments: Three flutes, bass flute, two oboes, English horn,

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heckelphone, three clarinets, bass clarinet, two bassoons, double-bassoon, sarrusophone (or double-bassoon), four horns, three trumpets, three trombones, tuba, kettledrums, tenor drum, tam-tam, harp, and strings.

Bax contributed to the Programme Book of the Cleveland Orchestra an elaborate analysis with illustrations in notations. We are obliged to condense it:

I. E-flat minor. 1. Allegro moderato e feroce, 4-4 time. Two themes, "Mottoes," are announced at the beginning: the first is played by strings and horns; the second by violoncellos and basses against a tremolando on violins and violas. These mottoes are used continuously in the first and last movements, not in the middle movement. The broad principal subject is evolved from the first motto. A rhythmic idea is introduced by the tenor drum. Extended use is made of this idea later. The second subject, moderato espressivo, E major, is for strings, accompanied by four flutes. After an episodal theme, the oboe announces a phrase derived from the second subject. "The music momentarily dies down, the development subject now being reached. Here the music seems to express in still more emphatic fashion the idea of strife." The chief subject appears in a sudden and triumphant outburst. "A terrific climax is followed by a dramatic pianissimo, and again there is a striking outburst on trombones and drums, once more succeeded by a sudden pianissimo." The coda begins with a diminished version of the first subject, and ends with a broad version of the first motto theme.

II. Lento solenne, A-flat major, 4-4. "Here the mood is both mystic and elegiac. At the outset, two clashing tonalities are sounded faintly in strings *sul ponticello*, harps, muted trombones, and horns, with an accompanying rhythm from side drum (played with snares loosened, as at a military funeral). Then violoncellos and basses give out a lamenting phrase. The principal subject follows, announced by muted trombones and tuba, with a continuation—a dirge-like phrase for trombones, over a rhythm in lower



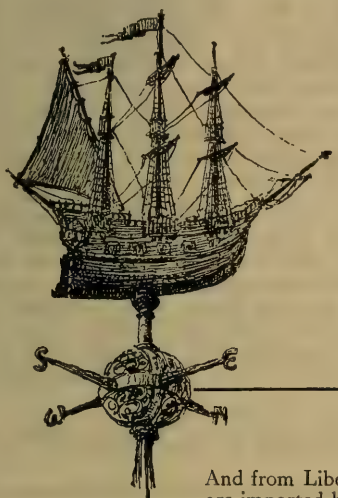
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strings. A repetition in full orchestra brings a climax, and this first part of the movement ends with a short episode, for bass, flute, and cor anglais, over pulsing chords in strings and harps. A deep pedal (D-flat) note *pp* alone remains, and over this a chant-like theme is intoned by bassoons and muted trombones. This is worked up to a great climax, where the dissonant pedal note is insisted upon with dramatic effect. At this point the music recalls themes, always in the same elegiac mood, but rising at times to a more passionate feeling. Finally we hear the chant-like theme on muted strings, as if in consolatory mood, and the movement ends with the mystic introduction."

III. Allegro maestoso, E-flat major, 4-4. "In this final movement the atmosphere of the music is generally brighter, as compared with the two previous movements. At the outset the first of the 'motto' themes is heard, now in more exultant manner, after which there begins scherzo-like glittering figures on wood-wind and harps, against which we hear an energetic theme rushing up on violoncellos (pizzicato) and bassoons. It is followed by a re-appearance of the defiant theme. After some expansion of these, a fresh subject is announced, a freakish, almost grotesque tune on muted trumpets accompanied by detached chords for violins *col legno*. It is then blazed out by full orchestra, after which the scherzo theme recurs for a moment or two. What corresponds roughly to a trio section commences on trombones, accompanied by a rhythmic effect on tenor drum and violoncello. Here the mood of the music becomes more tender, until a climax is gradually built up on the energetic theme. An ostinato bass introduces a new version, marcato; and after a brief return of the scherzo music, there commences a kind of triumphal march on this new version of the first 'motto.' This persists to the end, with ever increasing force and breadth of design, and, with full and rich orchestral effects, brings a last big climax to end the symphony."

* * *

Edwin Evans wrote in the *Musical Quarterly* (April, 1923) of this symphony:

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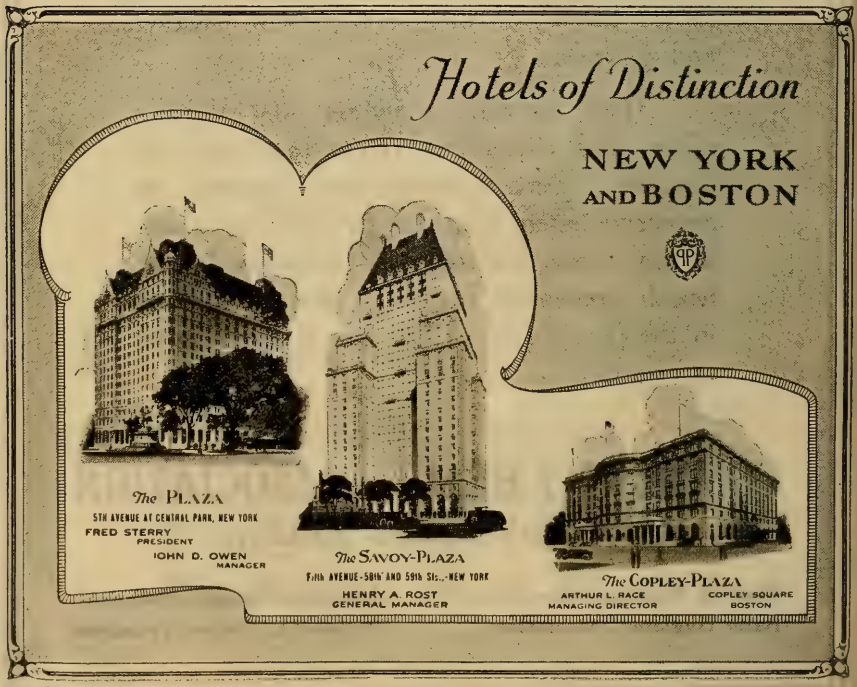
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"The impressions it has left are marked and powerful. The music is more robust than any Bax has hitherto given us. It is virile—in parts aggressively so—and if, at the same time, it is gloomy and oppressive, it has not the romantic gloom of the south, where passion engenders tragedy, but the far fiercer gloom of the north. One might almost, braving the composer's injunction to hear it as 'abstract music,' imagine some racial crusade against a background of sunless forests. Conflict there is assuredly, and one suspects a smoldering hatred that is as noble as hatred may be. Never before has Bax so completely relegated the gentler elements to the minor episodes. Perhaps because of this, the symphony differs in every way from his earlier works. It is more stringently rhythmical, more concise and vigorous, and even the orchestral coloring is of a kind which Bax has not used before. Harshness there was in 'November Woods,' but this is something more lurid, more devastating, if one may use the word. But when a composer writes like this he does not woo the audience. He almost runs the risk of repelling it, for audiences are reluctant to dwell upon unamiable subjects unless treated with becoming pathos. Even in the slow movement, which suggests scenes suited to pathetic treatment, Bax makes no such concession to our sentimental self-indulgence. The grief is as fierce as the anger. And the brief scherzo which precedes the finale is not light of heart. This is a warlike symphony. Musically, it is compellingly big. Even at a first hearing the audience was conscious of this. There was a perceptible pause at the end of each movement





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before the applause broke out, a sure sign that emotions had been aroused."

Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the pianoforte with Tobias Matthay; composition with Frederick Corder (1900–1905). He was known as one of the most brilliant students in the history of the Academy. His early works are the Pianoforte Trio (1906); "Fatherland," for tenor solo, chorus, and orchestra (1907); the orchestral poem, "Into the Twilight" (1908), which has been discarded, and a string quintet of which only an "Interlude" has been retained. The works that survive Bax's criticism are dated beginning with 1909. Leaving the Royal Academy in 1905, he went to Ireland, living in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910, Bax visited Russia for a short time. The pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result.

Orchestral Works: "Into the Twilight" (1908); "In the Faery Hills" (1909); Festival Overture (1909); "Christmas Eve on the Mountains" (1912); Four pieces: "Pensive Twilight," "Dance in the Sun," "From the Mountains of Home," "Dances of Wild Irravel" (1912–13); "Nympholept" (1912); "Spring Fire" (1913); Scherzo (1913); "The Garden of Fand" (1913); Variations for pianoforte and orchestra (1916); In Memoriam (1917), "Tintagel" (1917), "November Woods" (1917); "Mediterranean"; Symphony, E-flat

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minor (produced December 4, 1922, at London, by the London Symphony Orchestra); "The Happy Forest" (1923).

CHOIR AND ORCHESTRA: "Fatherland" (1917); "Enchanted Summer" (Shelley's text, 1909).

STAGE MUSIC: Ballets, "Between Dusk and Dawn" (1917) (performed at the Palace Theatre, London); "The Frog Skin" (1918); music for Sir James Barrie's "The Truth about the Russian Dancers" (London Coliseum, March 15, 1920, Tamar Karsavina, dancer, the chief character); "Children's Tales" ("Contes Russes"), Russian Ballet, Covent Garden, June 10, 1920—music by Liadov, Dance Prelude and "Lament of the Swan Princess" orchestrated by Bax. The ballet was given before on December 23, 1918—was Bax's orchestration then used? Interlude, "The Slave Girl," for Mme. Karsavina (London Coliseum, November 29, 1920), who describes it as "one of the most brutal and savage pieces of music I have ever heard." The Interlude is for a pianoforte.

CHAMBER MUSIC: Phantasy for viola and pianoforte (1904); Trio for violin, viola, and pianoforte (1906); String quartet, G major (1907–08); String quartet (1926–27); Sonata No. 1, for violin and pianoforte, E major (1910–15)*; Pianoforte quintet, G minor (1914–15);

*A revised edition, with practically new second and third movements, was performed for the first time in London, on November 22, 1920. The second movement, "The Grey Dancer in the Twilight, a Dance of Death," is said to have been largely influenced by the events of 1915 in the World War. The sonata is in four movements, to be played without a break. A sort of *idée fixe* permeating the work has been utilized in "November Woods." The sonata was performed by Paul Kochanski, violinist, and the composer.

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VOCAL: "Now is the time of Christymas"; "This World's Joie"; "To the Name above Every Name" (1923); "St. Patrick's Breastplate"; "Mater, ora filium," double chorus; "Of a Rose I sing" (carol for choir, harp, violoncello, double-bass); songs with words by Herrick, Hardy, Stephens, Housman, Trench (published in 1926).

VOICE AND ORCHESTRA: Six poems from "The Bard of the Dimbovitza" (1914–15).

Bax has written a pianoforte concerto; a concerto for the viola, produced at the Philharmonic concert in London, November 17, 1921 (Mr. Tertis, viola); two pianoforte sonatas, and many smaller pieces for the pianoforte; also "Moy-Mill, or Happy Plain," for two pianofortes. He has composed over fifty songs, of which "Nereid" and "Whirligig" are dated 1920.

Concerts devoted exclusively to Bax's compositions have been given in London, as on November 13, 1922, in Queen's Hall, London,

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in which John Coates, tenor, Harriet Cohen, pianist, Lionel Tertis, viola, the Oriana Madrigal Society, and an orchestra led by Eugene Goossens, took part. The programme included "The Garden of Fand" and "Mediterranean" (orchestral arrangement); the concerto for viola and orchestra; the pianoforte sonata No. 2, G major; and smaller pianoforte pieces, carols for chorus, and seven songs.

These compositions by Bax have been performed in Boston at concerts of the Boston Symphony Orchestra:

1920. December 17, "In the Fairy Hills," Mr. Monteux, conductor.

1922. December 15, "November Woods" Mr. Monteux, conductor.

1925. April 17, "The Garden of Fand," Mr. Koussevitzky, conductor.

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After Schumann heard for the first time Mendelssohn play his own Concerto in G minor, he wrote that he would never dream of composing a concerto in three movements, each one complete in it-



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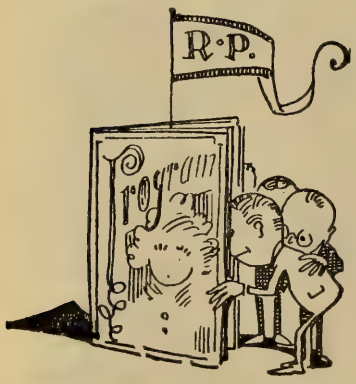
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self. It is said that he began to write a pianoforte concerto when he was only seventeen and ignorant of musical form; that in 1836 he sketched a concerto in F major when he was living at Heidelberg. In January, 1839, he wrote from Vienna to Clara Wieck, his betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else." The key was not mentioned.*

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841—it was begun in May. It was then called "Phantasie in A minor," and was not intended for the movement of a concerto. It was played for the first time by Clara Schumann, on August 13, 1841, at a private rehearsal in the Gewandhaus, Leipsic. This rehearsal was for the changes made in Schumann's first symphony. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso," also as "Concert Allegro," for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845. Clara wrote in her diary on July 31, 1845: "Robert has finished his concerto and given it to the copyists."

*In a letter dated Leipsic, February 8, 1838, to Simonin de Sire (1800–1872), a landowner of Dinant, Belgium, one of Schumann's earliest admirers outside of Germany, he drew the attention of his friend to "the *Concert sans orchestre.*"



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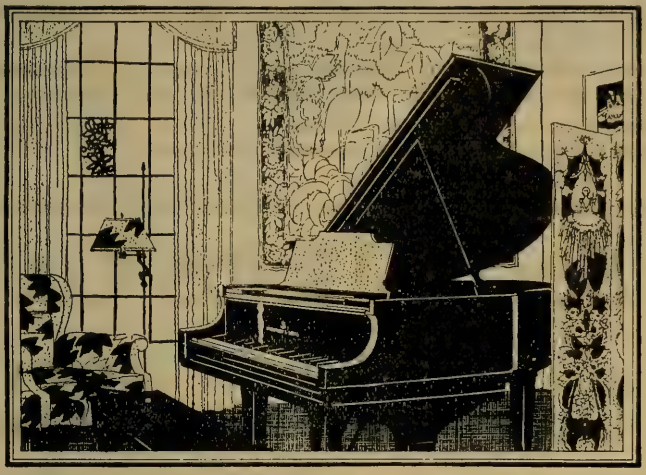
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The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo; and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

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The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and strings. The score is dedicated to Ferdinand Hiller.

* * *

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

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The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Carl Baermann (November 26, 1887), Anna Steiniger-Clark (January 11, 1890), Raphael Joseffy (April 17, 1897), Adele aus der Ohe (February 16, 1901), Fanny Bloomfield-Zeisler (February 14, 1903), Ernest Schelling (February 25, 1905), Harold Bauer (February 3, 1906, and November 25, 1911), Norman Wilks (March 29, 1913), Josef Hofmann (December 13, 1914), Ignace J. Paderewski (December 22, 1916), Benno Moiseiwitsch (February 25, 1921) ; Alfred Cortot (April 3, 1925).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World*

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said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum:* "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second

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concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to

*This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The Evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.

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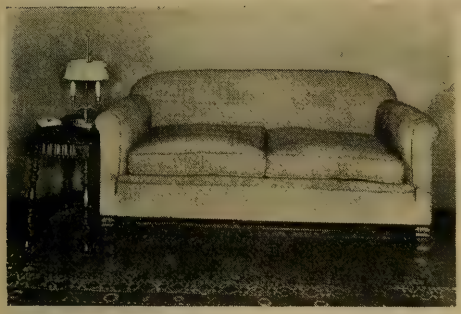
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have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

John W. Davison, the music critic of the London *Times* and the editor of the *Musical World,* wrote: "Robert Schumann has had his

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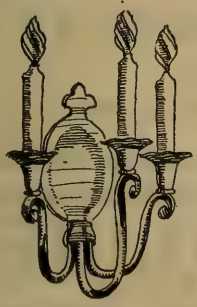
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innings and has been bowled out—like Richard Wagner. 'Paradise and the Peri' has gone to the tomb of the 'Lohengrins.' "

* * *

I. Allegro affettuoso, A minor, 4-4. After a short pianoforte prelude, the first period of the first theme is announced by wind instruments. The antithesis, which is almost an exact repetition of the thesis, is for the pianoforte. The second theme is practically a new version of the first, and may be considered as a new development of it. The free fantasia begins Andante expressivo, A-flat major, 6-4. The recapitulation section is almost a repetition of the first. There is an elaborate cadenza for the pianoforte before the coda, which is an Allegro molto, A minor, 2-4.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. Dialogue between solo instrument and orchestra; then more emotional phrases for violoncellos, violins, etc.



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(accompanied by pianoforte arpeggios). At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. The pianoforte gives out the chief theme. After a modulation to E major, the second theme is for the pianoforte. This theme is distinguished by constantly syncopated rhythm. A contrasting theme is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major, with the first theme as an orchestral tutti. There is a long coda.

* * *

We have spoken of "a finger" in connection with pianoforte playing. A passage from "Miriam Codd" (apropos of a Polish pianist),



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the last sketch in Harold Nicolson's "Some People," might be added to our footnote:

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the keyboard, his trembling forefinger outstretched, and then he will flick at that note with that forefinger, as if a dentist extracting a dying nerve. When that happens, I fling myself back in my chair. *'Dieu,'* I exclaim, *'comme il joue bien! Quel doigté!'"*

Overture to Tannhäuser Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

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Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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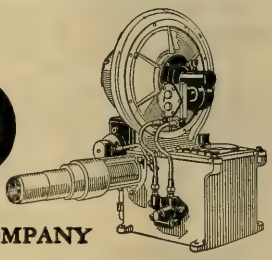
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Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

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It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians."

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was be-

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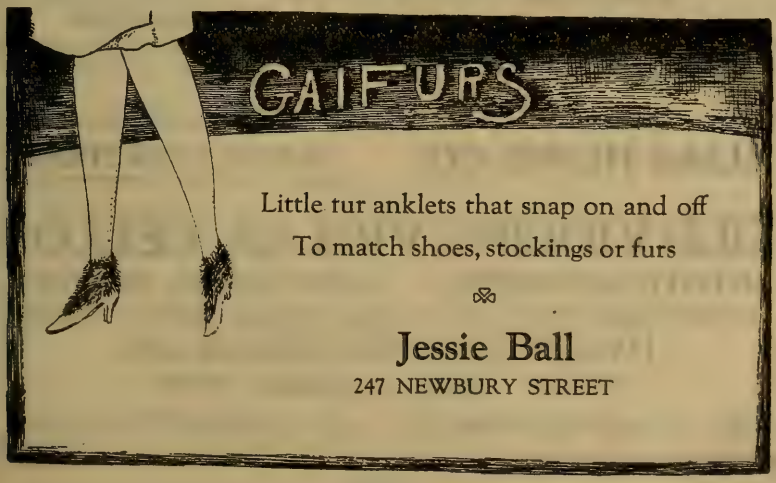
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THURSDAY EVENING, DECEMBER 22, at 8.15 o'clock

FRIDAY AFTERNOON, DECEMBER 23, at 2.30 o'clock

Bach Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. BURGIN, LAURENT, GILLET, MAGER)

I. Allegro moderato.
II. Andante.
III. Allegro.

Mendelssohn . . . Symphony in A major. "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

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Soprano Solo: NINA KOSHETZ

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(For Programme see page 721)

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FORTY-SEVENTH SEASON, 1927–1928

Programme

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Siegl, F.

Mayer, P.
Tapley, R.
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Diamond, S.
Knudsen, C.
Zide, L.
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Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Holy, A.
Zighera, B.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Seiniger, S.

Organ.

Snow, A.

Piano.

Zighera, B.

Celesta.

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Bach Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. BURGIN, LAURENT, GILLET, MAGER)

I. Allegro moderato.
II. Andante.
III. Allegro.

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

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IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

There will be an intermission after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

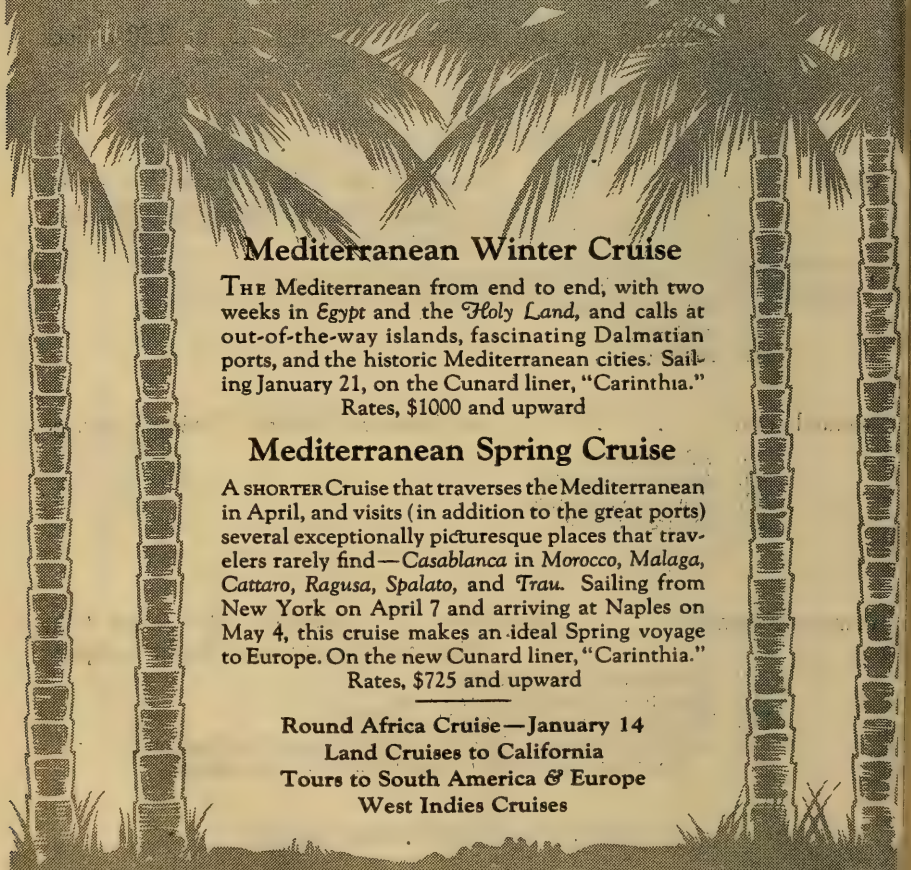
Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
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This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was

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not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

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the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

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Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of

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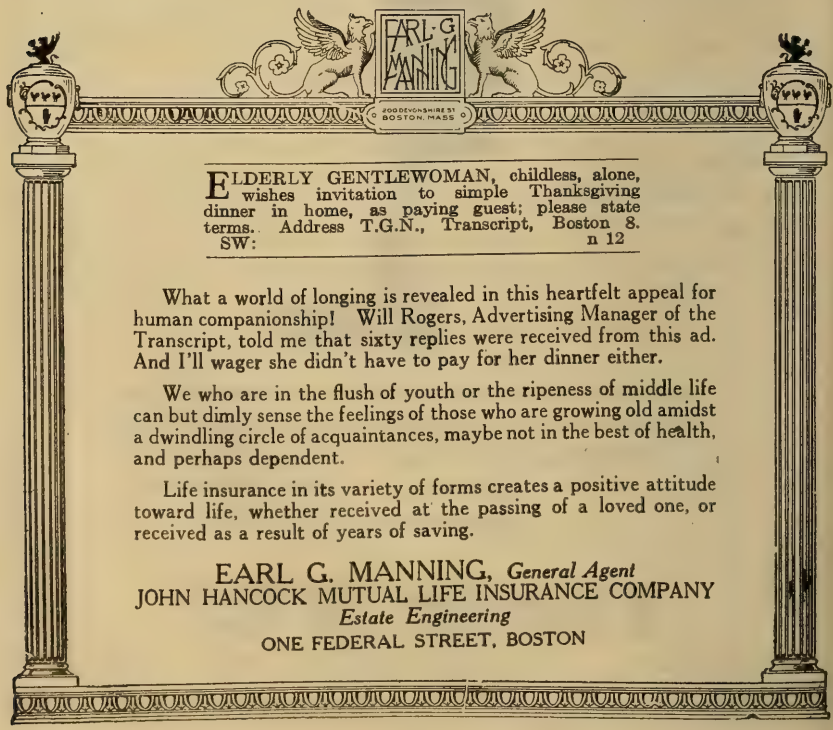
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the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively



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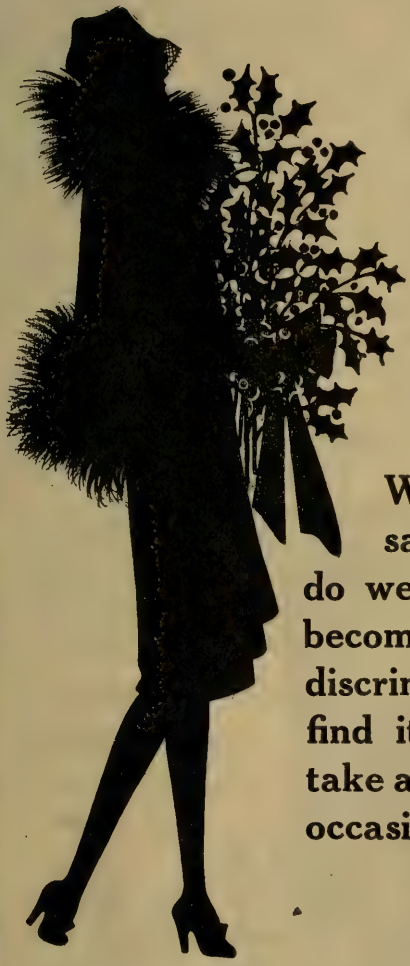
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employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

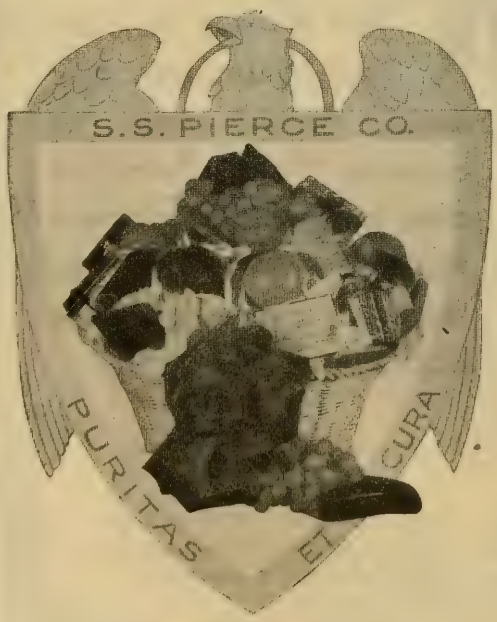
* * *

Trumpets of the 17th Century

Were trumpeters in the time of Bach more skilful than those of to-day?

"In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece, the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works, his trumpet parts are generally played on a specially 'long trumpet.' "—"The Orchestra," by Dr. Prout (Vol. I., p. 201).

The printed scores of Bach's works are those of comparatively modern times. Horns and trumpets appear in them as transposing



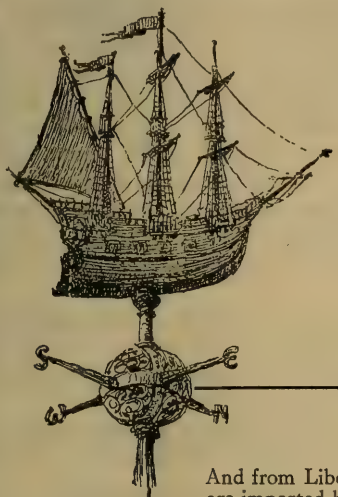
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instruments. The trumpet parts are confined to open notes. The instruments of Bach's times had no valves. The treble trombone, probably the same instrument as Bach's *tromba da tirarsi,* had "The trombone slide, by means of which the gaps between the open notes could be filled in, and may have been used to play those parts. The naming of the brass instruments in some of Bach's scores is inconsistent and rather puzzling, though it is always clear when he is writing for natural horns or trumpets."

A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Galpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advantage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

The *Clarin-bläser* were found as late as the end of the eighteenth century; see "10 Pieces" written by Mozart in 1773 (?) for two flutes, three trumpets in C, two trumpets in D and four kettledrums, in C, G, D, A.

Bach and Handel were not alone in writing passages that vex modern trumpeters. In Martini's overture to "Henri IV." (Paris,

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1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of the "Messiah" he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the clarino reigned supreme among brass instruments; when other instruments of brass were developed, the old art gradually died. Some suggest that the introdution of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet. But were these difficult passages always well played in the old days? There is an interesting remark in Dr. Burney's "Account of the Musical Performances in Westminister Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86–87): "The favorite Bass Song 'The Trumpet shall sound' (1. Cor. xv. 52) was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air which have always a bad effect, from the natural imperfections of the instruments. In Handel's time, composers were not so delicate in writing for Trumpets and French horns as at present; it being now laid down, as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should





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never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." Burney adds in a footnote: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dèttingen *'Te Deum,'* p. 30, and in many other places, this *false concord,* or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

Gevaert wrote: "About 1750 the brilliant technic of the trumpet suddenly declined; performers lost the habit of playing in the higher octave, the only one which has a continuous scale, and that is, therefore able to furnish *cantilenas* and melodic figures." Cecil Forsyth made this comment: "It is much more likely that the growing discrimination in matters of orchestral taste developed a horror in the minds of composers for these terrible vocal caricatures. They ceased to write them, and the players therefore lost whatever power they ever had of playing them. It was probably never very great."

Those who wish to pursue this subject should consult: "Das alte Clarinblasen auf Trumpeten," by Dr. H. L. Eichborn (Leipsic,

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1894); "Die Trompete in alter und neuer Zeit," by Dr. Eichborn (Leipsic, 1881); "Histoire de l'Instrumentation," by H. Lavoix, fils (Paris, 1878, pp. 136–141); "Eléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon (Brussels, 1874, p. 144); "La Facture Instrumentale," by Constant Pierre (Paris, 1890, pp. 110–116); "Orchestration," by Cecil Forsyth (London, 1914); "Old English Instruments of Music," by Francis W. Galpin (Chicago, 1911). "The History of Orchestration," by Adam Carse (London, 1925).

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," OP. 90

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second

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symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and worked rather fitfully on the symphony in 1830 at Rome, but he did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

Naples, April 27, 1831: "The bad weather which we have been having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

The symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I

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am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.' "

At the general meeting of the Philharmonic Society, London, November 5, 1832, the following resolution was unanimously passed:—

That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

That the copyright of the above compositions shall revert to the author after the expiraton of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833, and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited the United States, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for



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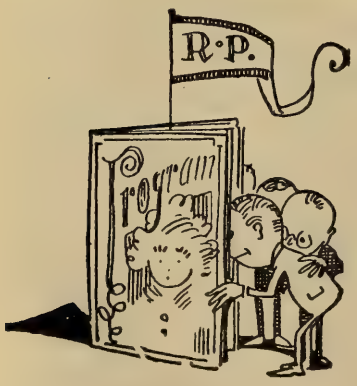
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the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." . The score bears the date, Berlin, March 13, 1833.

The first performance from manuscript and under the direction of the composer was at the sixth concert of the Philharmonic Society that season, May 13, 1833. "The concerts of the Society were this year, and onward, given in the Hanover Square Rooms, which had just been remodelled. The symphony made a great impression, and Felix electrified the audience by his wonderful performance of Mozart's Concerto in D minor, his cadenzas being marvels in design and execution. His new overture in C was produced at the last concert of the season."

The second performance was by the Philharmonic Society in London, June 2, 1834, when Ignaz Moscheles conducted. The third was by the same Society in London, May 15, 1837, with Cyprian Potter conductor.



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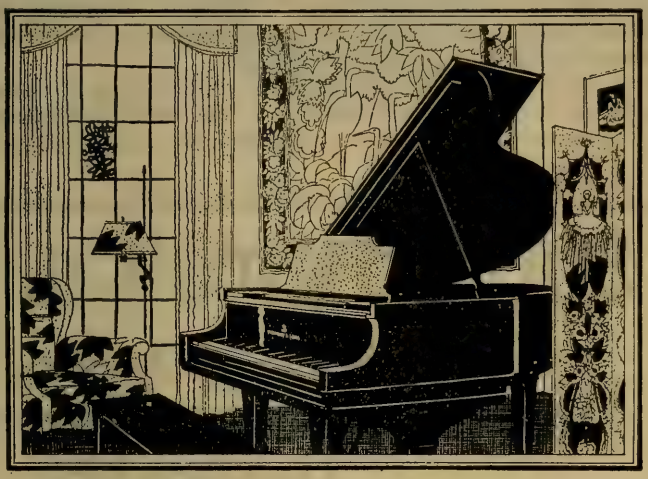
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Mendelssohn began to revise the symphony in June, 1834. On February 16, 1835, he wrote to Klingemann that he was biting his nails over the first movement, and could not yet master it, but that in any event it should be something different,—perhaps wholly new,—and he had this doubt about every one of the movements. Towards the end of 1837 the revision was completed. Whether the symphony in its new form was played at a Philharmonic Society Concert in London, June 18, 1838, conducted by Moscheles, is doubtful, although Moscheles asked him for it.

The first performance of the revised version on the European continent was at a Gewandhaus concert, Leipsic, November 1, 1849, when Julius Rietz conducted. The score and orchestral parts were not published until March, 1851.

The first performance in Boston was probably on November 15, 1851, in Tremont Temple at a concert of the Musical Fund Society, Mr. G. J. Webb conductor. The programme was as follows:—

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Grove remarked of this work: "The music itself is better than any commentary. Let that be marked, learned, and inwardly digested."

Reismann found the first movement, Allegro vivace, A major, 6-8, to be a paraphrase of the so-called Hunting Song in the first group of Songs without Words. The tonality is the same, and this is often enough to fire the imagination of a commentator. The chief subject begins with the violins in the second measure, and is developed at length. The second subject, E major, is for clarinets. The development section begins with a new figure treated in imitation by the strings. The chief theme is then used, with the second introduced

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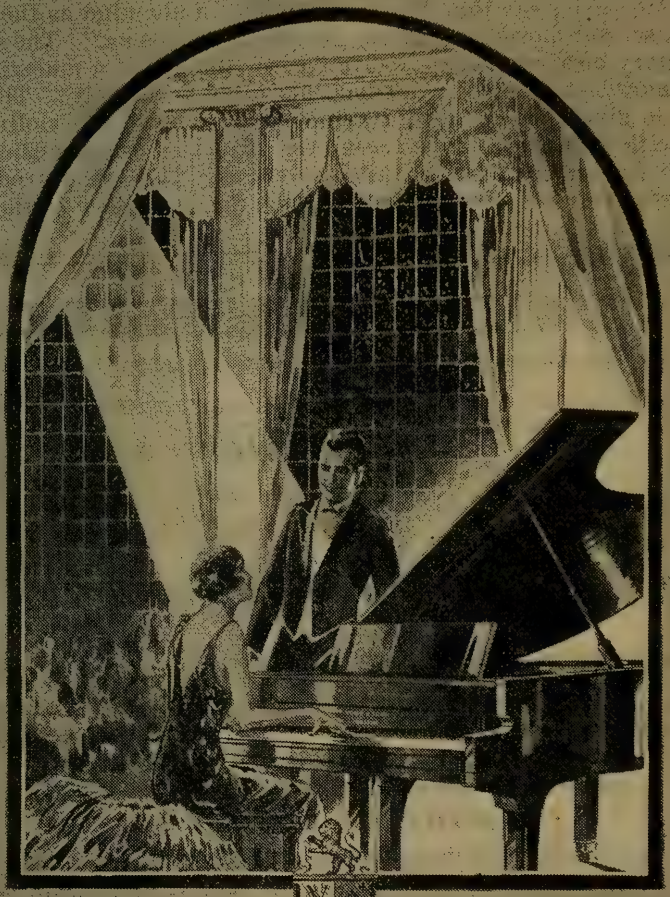
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contrapuntally. In the recapitulation section the second theme is given to the strings.

The second movement, Andante con moto, D minor, 4-4, sometimes called the Pilgrims' March, but without any authority, is said "to have been a processional hymn, which probably gave the name of 'Italian Symphony' to the whole" (!). Lampadius remarks in connection with this: "I cannot discover that the piece bears any mark of a decided Catholic character, for, if I recollect rightly, I once heard Moscheles say that Mendelssohn had in his mind as the source of this second movement an old Bohemian folk-song." The two introductory measures suggested to Grove "the cry of a muezzin from his minaret," but, pray, what has this to do with Italy? The chief theme is given out by oboe, clarinet, and violas. The violins take it up with counterpoint for the flutes. There is a new musical idea for the clarinets. The first theme returns. The two introductory measures are used with this material in the remainder of the movement.

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The third movement is marked simply "Con moto moderato" (A major, 3-4). "There is a tradition (said to originate with Mendelssohn's brother-in-law, Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies; and in the first rough draft of this symphony there is no sign of its having been interpolated. In style the movement is, no doubt, earlier than the rest of the work." The movement opens with a theme for first violins; the Trio with a passage for bassoons and horns. The third part is a repetition of the first. In the Coda there is at the end a suggestion of the Trio.

The Finale is a Saltarello, Presto, 4-4. There are three themes. The flutes, after six introductory measures, play the first. In the second, somewhat similar in character, the first and second violins answer each other. The third is also given to the first and second violins alternately, but now in the form of a continuously moving, not a jumping figure. This Saltarello was undoubtedly inspired by

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the Carnival at Rome, of which Mendelssohn gave a description in his letter of February 8, 1831. "On Saturday all the world went to the Capitol, to witness the form of the Jews' supplications to be suffered to remain in the Sacred City for another year, a request which is refused at the foot of the hill, but, after repeated entreaties, granted on the summit, and the Ghetto is assigned to them. It was a tiresome affair; we waited two hours, and, after all, understood the oration of the Jews as little as the answer of the Christians. I came down again in very bad humor, and thought that the Carnival had begun rather unpropitiously. So I arrived in the Corso and was driving along, thinking no evil, when I was suddenly assailed by a shower of sugar comfits. I looked up; they had been flung by some young ladies whom I had seen occasionally at balls, but scarcely knew, and when in my embarrassment I took off my hat to bow to them, the pelting began in right earnest. Their carriage drove on, and in the next was Miss T——, a delicate young Englishwoman. I tried to bow to her, but she pelted me, too; so I became quite des-

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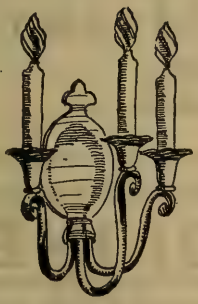
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perate, and, clutching the confetti, I flung them back bravely. There were swarms of my acquaintances and my blue coat was soon as white as that of a miller. The B——'s were standing on a balcony, flinging confetti like hail at my head; and thus pelting and pelted, amid a thousand jests and jeers and the most extravagant masks, the day ended with races."

* * *

It is a singular reflection on "local color" in music that Schumann mistook the "Scotch" symphony for the "Italian," and wrote of the former: "It can, like the Italian scenes in 'Titan,' cause you for a moment to forget the sorrow of not having seen that heavenly country." The best explanation of this Symphony No. 4, if there be need of any explanation, is found in the letters of Mendelssohn from Italy.



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Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalander, the Prince and the Princess, the Bagdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

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ways and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalander's Narrative (Movement II) appears afresh in Movement IV, in the

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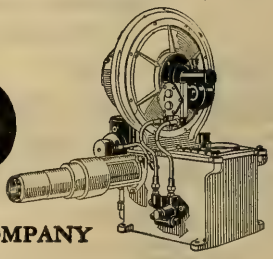
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delineation of the doomed ship, though this episode has no connection with the Kalander's Narrative. The principal theme of the Kalander's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in 'The Abrabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalander's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community

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of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio'; No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalander's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had

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traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalander for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad. "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalander's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted

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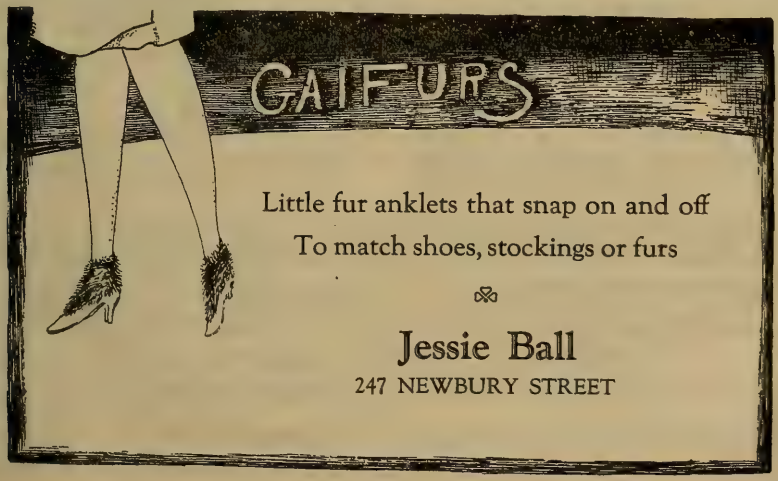
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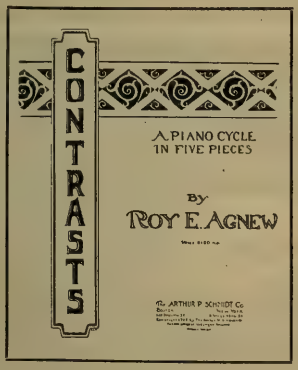
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(Born at Geneva, Switzerland, on July 24, 1880; living in San Francisco, California)

These pieces, performed from the manuscript, are written for piano, string quintet, flute, oboe, clarinet in A, bassoon, and horn in F. The score was awarded the Carolyn Beebe, New York Chamber Music Society prize, including publication, given by C. C. Birchard through the National Federation of Music Clubs, and awarded by Messrs. Albert Stoessel, Carl Engel, Howard Hanson, Frederick Jacobi, and Emerson Whithorne.

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(The programme was changed too late to make a corresponding change in the notes.)

"Romeo and Juliet": Overture-Fantasia after Shakespeare
Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

This overture-fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870. Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland and published in 1871. Tchaikovsky, not satisfied, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." A short theme creeps among the strings. There is an organ point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn, with pizzicato bass). The ascending cry of the flutes is heard in E minor instead of F minor, as before.

Allegro giusto, B minor, 4-4. The two households from "ancient grudge break to new mutiny." Wood-wind, horn, and strings

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picture the hatred and fury that find vent in street brawls. A brilliant passage for strings is followed by a repetition of the strife music. Then comes the first love-theme, D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz*). This motive is not unlike in mood, and at times in melodic structure, Tchaikovsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from Romeo and Juliet," found among Tchaikovsky's sketches and orchestrated by S. Tanéïev, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête-toi! O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstacy! O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.* play delicate, mysterious chords (D-flat major), which in the duet above mentioned serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length; the horns intone the Friar Laurence motive. The strife theme at last dominates fortissimo, until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins and horns). The song grows more and more passionate, until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A burst of orchestral

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fury; there is a descent to the depths; violoncellos, basses, bassoons, alone are heard; they die on low F-sharp, with roll of kettledrums. Then silence.

Moderato assai, B minor. Drum beats, double-basses *pizz.* Romeo's song in lamentation. Soft chords (wood-wind and horns) bring the end.

* * *

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin has written about the origin of the overture—how Tchaikovsky followed Mily Balakirev's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet

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(second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tchaikovsky appeared, Modest Tchaikovsky's Life of his illustrious brother was published. We quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tchaikovsky. If we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every newcomer. But it is not necessary to examine now any questions concerning real or alleged influence.

It was during the winter of 1868–69 that Tchaikovsky fell madly

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in love with the opera singer, Marguerite Joséphine Désirée Artôt (1835–1907). The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has been told in a programme book of the Boston Symphony Orchestra.* In 1869 Tchaikovsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tchaikovsky wrote to his brother Anatole that Mily Balakirev,† the head of the neo-Russian band of composers (among whom were Rimsky-Korsakov, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakirev is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same

*Programme book of January 31, 1903. Mme. Artôt died April 3, 1907.

†Turgeniev met Balakirev in Leningrad in March, 1871. "The great Balakirev played very badly some fragments of an orchestral Fantasy by Rimsky-Korsakov. . . . Then the great Balakirev played very badly reminiscences of Liszt and Berlioz. The latter especially is for these Russian gentlemen" (of the new Russian school) "the Absolute and the Ideal. After all, I think Balakirev is an intelligent man. *Kein Talent doch ein Charkcter.*" From Turgeniev's "Lettres à Madame Viardot." The words in German stand so in this letter in French.—P. H.



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town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakirev went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tchaikovsky began work on "Romeo and Juliet" towards the end of September, 1869. Balakirev kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tchaikovsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakirev went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan: I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this

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moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakirev stretched five measures, to which Tchaikovsky evidently paid little heed). "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tchaikovsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tchaikovsky sent him his chief themes; lo, Balakirev wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style: but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a fierce thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who





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wished to cut off his nose so that he would not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immortal German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one with-

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out deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tchaikovsky made some changes; still Balakirev was not satisfied. He wrote: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicity about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little *à la Ruslan*.* There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and the ending is coarse. Nadeshda Nikolajewna† has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakirev content with these criticisms. He wrote: "It's a pity that you, or rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain

*After the manner of Glinka in his opera "Ruslan and Lioudmilla" (Leningrad, 1842).

†The wife of Rimsky-Korsakov. In his final version Tchaikovsky himself struck out the chords.

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passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tchaikovsky in a letter, October 19, 1869, stated that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march towards the close was omitted, and the orchestration was changed in many passages.

"Balakirev and Rimsky-Korsakov were here yesterday," Tchaikovsky wrote on January 25, 1870: "Balakirev begins to honor me more and more.* . . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tchaikovsky wrote his brother Modest: "There has already been one rehearsal. The piece

*Tchaikovsky some years afterwards wrote letters in which he defined clearly his position towards the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakirev as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakov by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found."

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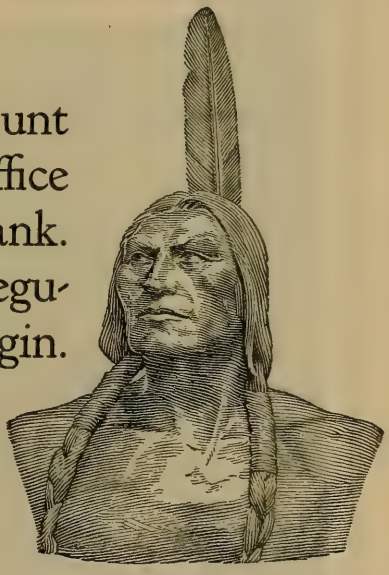
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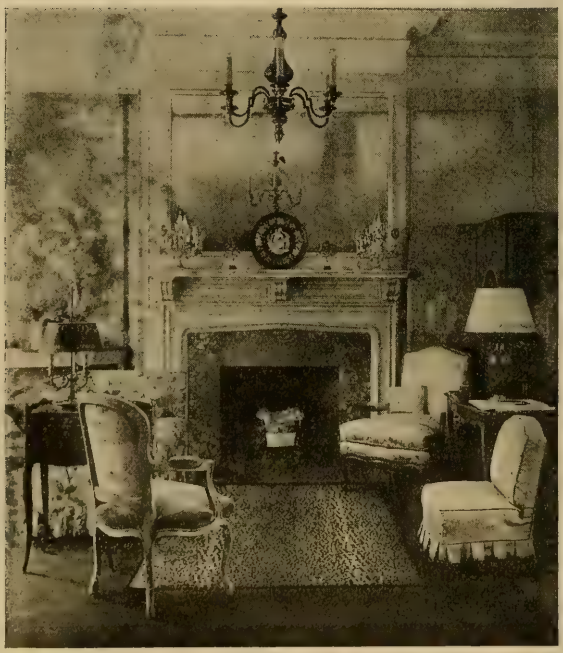
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does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicholas Rubinstein, who conducted, has just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he would not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tchaikovsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed for sympathy and recognition."



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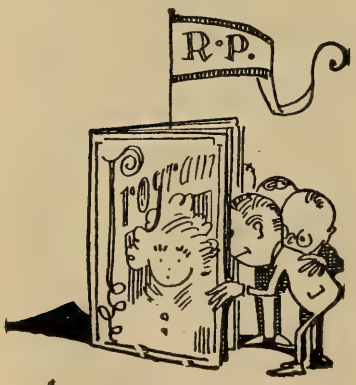
CONCERTO FOR PIANO AND ORCHESTRA, NO. 2. ALEXANDER TANSMAN

(Born at Lodz, Poland, on June 12, 1897; at home in Paris)

This concerto was composed in the summer of 1927. The performance on December 29 is the first.

The concerto is scored for full modern orchestra, including bass drum, tambourine, cymbals, triangle, tam-tam. The Allegro risoluto, 6-8, brings at once a sturdy theme for pianoforte with wood-wind and kettledrums. The second chief theme, of a gentle nature, is given out by the piano. The movement is in the orthodox sonata form. The second movement, Vivace, 4-4, is a Scherzo with trio. The piano opens the Scherzo lightly and pianissimo. The Trio, meno mosso, 3-4, furnishes the customary contrast, beginning with a song (oboe—with other wind instruments and kettledrums), which is taken up by the piano. The third movement consists of a Lento, 4-4, leading with quickening pace to an Allegretto grazioso.

Tansman first studied music in his native town with Gawronski, Podkaminer, Vas, and Lutchg. He began to compose when he was nine years old. At Warsaw he continued his studies and took a course of law at the University. His "Symphonic Serenade" for strings, composed when he was fifteen years old, was the first of his works to be played in public. In 1919 he was awarded at the



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Polish Competition the Grand Prix de Pologne for musical compositions (the competitors were anonymous). In 1920 he made Paris his dwelling place, where he brought out his compositions, also traveling outside France for the same purpose. He was married in 1924 to the Roumanian dancer, Anna Eleonora Brociner.

The list of his chief works is as follows:

STAGE MUSIC:

Incidental music for "Lysistrata" (National Theatre, Lodz, 1916).

Incidental music, Arnoux's "Huon de Bordeaux" (Théâtre de l'Atelier, Paris, 1923).

Ballet, "Le Jardin du Paradis" (1922–23, Concert Populaire, Brussels).

Ballet Sextuor, 1923 (Trocadéro, Paris, 1924; Chicago, December, 1926).*

Opera, "La Nuit Kurde" (R. Bloch, prologue and three acts 1926–27).

*Known as "Tragedy of the Violoncello," this ballet about "love, marriage, and death among the instruments" was performed in New York by Adolf Bolm and others on March 27, 1927. "If there had only been something else about birth, we might have learned how all the Strads came to be."—*New York Sun.*

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FULL ORCHESTRA:

"Promethée," symphonic poem, 1916.

Impressions (1919; first performance, 1920, Concerts Golschmann, Paris).

Intermezzo Sinfonico (1920; first performance, Paris, 1922, Golschmann, conductor).

Scherzo Sinfonico (1922, Koussevitzky concert, Paris).

Légende, 1923 (Koussevitzky concert, Paris, 1924).

"Danse de la Sorcière," from "Jardin du Paradis."

Ouverture Symphonique (produced at a Straram concert, Paris, February 3, 1927).

Symphony, A minor, 1926.

CHAMBER ORCHESTRA:

"Dance of the Sorcerer" for quintet of wind instruments and piano (Paris, January 17, 1925, Tansman pianist).

Sinfonietta, 1924 (Paris, 1925).

Vingt Pièces Faciles on Polish Folk Melodies, version for seven instruments, (Paris, January 15, 1927).

CHAMBER MUSIC:

Three string quartets (see below for piano with other instruments). One was performed for the first time by the Guarneri Quartet, October 24, 1927.

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Deux Chansons, 1925.

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Petite Suite (1919); 3 Preludes and 4 Preludes (1921); Étude Scherzo (1922); 4 Danses Miniatures (1923); 2 Bagatelles (1923); Sonatine (1922); 3 Études Transcendantes (1922); Mazurkas (1918); 20 Pieces on Polish Melodies (1925); Five Impromptus (1922); Concerto with orchestra, 1925 (Koussevitzky concert, Paris, May, 1926); Sonata Rustica (1925); Mazurka Sonatine (1922); 1st Sonata for piano and violin (1915); Sonata quasi una Fantasia for piano and violin (1914); Sonatine for piano and flute (1925); 4 Sketches for piano and strings (1922); Divertissement for piano and wind quartet (1923).

* * *

These works by Tansman have been performed in Boston at concerts of the Boston Symphony Orchestra:

1925. November 13, Sinfonietta for small orchestra; November 19, "The Dance of the Sorceress."

1927. March 18, Symphony, A minor. First performance.

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SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at

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A scene for the historical painter! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing 625 octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose life of Brahms contains 2,138 pages?

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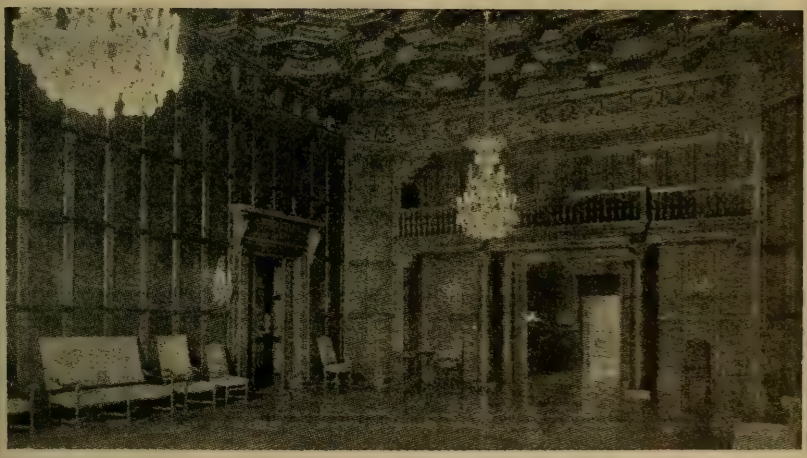
In a letter, Brahms described his fourth symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce the new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He acted in a childish, silly manner for this reason: Wüllner had performed one of Bruckner's symphonies. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the worth of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too

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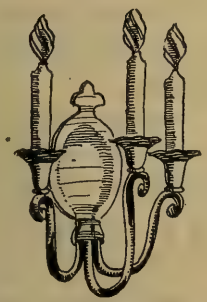
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friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the

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artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.



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Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song, "Auf dem Kirchhofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two

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Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation.

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Huber's "Böcklin" symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the

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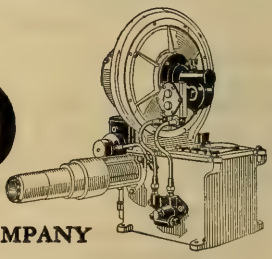
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*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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eight measures give the 'title-page' of the Ciacona.* The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F

*Ciacona (Chaconne) is the name of an old dance probably of Spanish origin. The dance was usually in 3-4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chaconne in 2-4 time.

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major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

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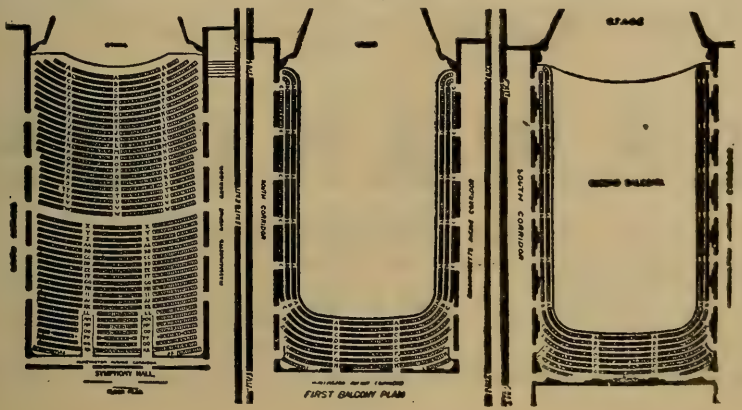
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SATURDAY EVENING, JANUARY 14, at 8.15 o'clock

MAURICE RAVEL will be the Guest Conductor of this pair of concerts

Ravel . . . "Le Tombeau de Couperin" (Suite for Orchestra)
I. Prelude.
II. Forlane.
III. Menuet.
IV. Rigaudon.

Debussy . . . Sarabande and Dance (Orchestrated by Ravel)

Ravel Rapsodie Espagnole
I. Prélude à la Nuit.
II. Malagueña.
III. Habanera.
IV. Feria ("The Fair").

Ravel . . . "Schéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor
I. Asia.
II. The Enchanted Flute.
III. The Indifferent One.

Ravel "La Valse," Choregraphic Poem

SOLOIST
LISA ROMA

There will be an intermission after the "Rapsodie Espagnole"

A lecture on this programme will be given by Mr. John P. Marshall on Wednesday, January 11, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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Programme

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Hansen, E.
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Graeser, H.
Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Siegl, F.

Mayer, P.
Tapley, R.
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Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Holy, A.
Zighera, B.

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Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Seiniger, S.

Organ.

Snow, A.

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MAURICE RAVEL will conduct these concerts

Ravel . . . "Le Tombeau de Couperin" (Suite for Orchestra)

I. Prelude.
II. Forlane.
III. Menuet.
IV. Rigaudon.

Debussy Two Dances (Orchestrated by Ravel)

a. Sarabande. (First performance in Boston)
b. Dance.

Ravel Rapsodie Espagnole

I. Prélude à la Nuit.
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Ravel . . . "Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

I. Asia.
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Ravel "La Valse," Choregraphic Poem

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There will be an intermission after the "Rapsodie Espagnole"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

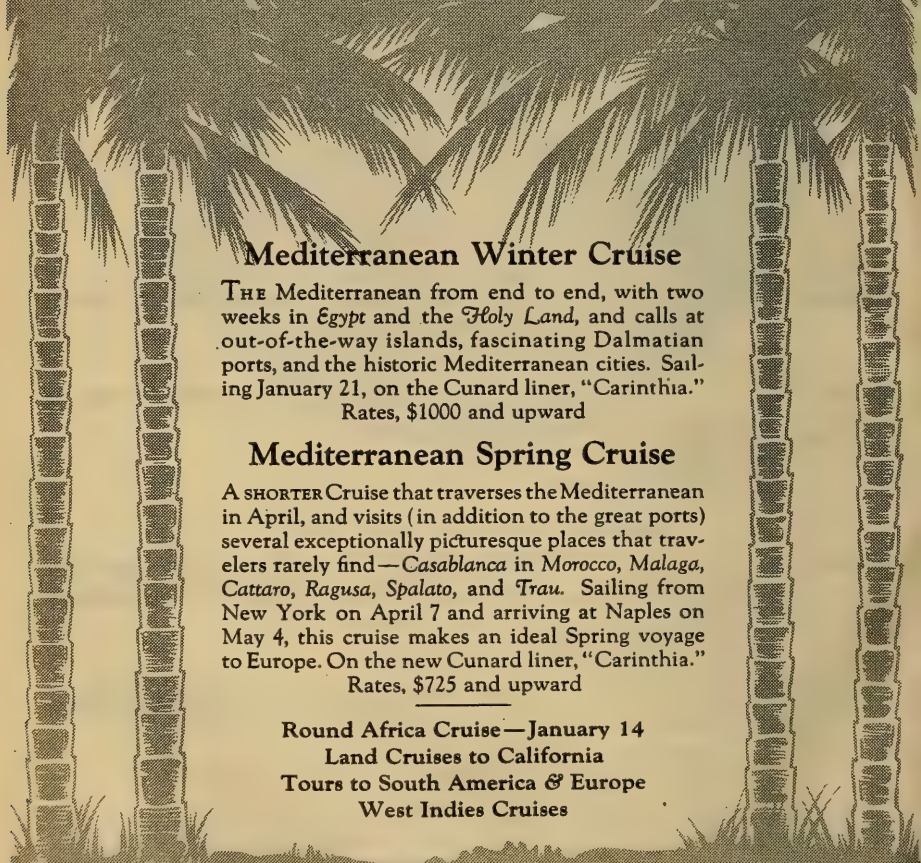
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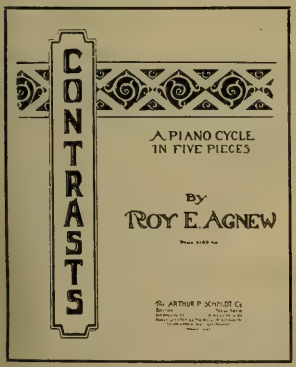
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MAURICE RAVEL

Joseph Maurice Ravel was born in Ciboure, in the Département of the Basses-Pyrénées, on March 7, 1875. When he was about twelve years old, his parents decided that he should be a musician. It is said that as a boy he discovered the major seventh chord, which he in later years employed in a distinctive manner. He studied the pianoforte, harmony, and composition. He was enthusiastic over Chabrier's "Romantic Waltzes" for two pianofortes; later he became acquainted with the eccentric Satie, whose incidental music to Sar Péladan's drama "Le Fils des Étoiles," broadened his harmonic schemes. Roland-Manuel, a pupil of Ravel, says that when his teacher entered the Paris Conservatory in 1889—Anthiome's preparatory class for the pianoforte—he shocked his co-mates in Pessard's harmony class by playing Satie's "Sarabandes" and "Gymnopédies." In 1891 he was awarded a first medal. At the Conservatory he studied the pianoforte in the class of Charles Wilfrid de Bériot; harmony with Hector Pessard; counterpoint and fugue with André Gédalge. From 1897 onward, Gabriel Fauré was his teacher in composition. In 1901 Ravel was awarded the *second grand prix de Rome* for his cantata "Myrrha." The two years following did not favor him, nor did he compete for the

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Poem by John Masefield

Hie Away, Hie Away! (2 keys)
Poem by Sir Walter Scott

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prize in 1904. In 1905 he applied, but he was not allowed to undergo the preliminary test, although he was already known in Paris by his piano pieces for two pianofortes, and other pianoforte pieces; "Sites Auriculaires" (1896); the overture "Shéhérazade" (1898), and other works heard at concerts of the Société Nationale de Musique; the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, which excited great attention. The refusal made a great stir in Paris. Many articles of indignant protest were published in the journals. The rank injustice shown him led to the resignation of Théodore Dubois, then Director of the Conservatory, and the appointment of Gabriel Fauré as the successor. The "Histoires Naturelles," five songs, prose by Jules Renard (1906), performed in 1907 at a concert of the Société Nationale, excited violent discussion. A member of the Institute was quoted as saying of Ravel: "He may take us for old fogies, but not for fools." Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received, and with each succeeding work he gained steadily in recognition. "Daphnis et Chloé" (1910)

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fully established his great worth. As Alfred Bruneau put it: "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things."

Ravel has passed most of his life at Paris, but his home is at Montford-l'Amaury, not far from the French capital.

Ravel was first known in Boston by his pianoforte pieces: "Jeux d'Eaux" was played by Harold Bauer on December 4, 1905. "Pavane pour une Infante défunte" was played by Rudolph Ganz on March 26, 1906. Mr. Ganz on November 13, 1907, played from "Miroirs" "Une Barque sur l'Océan" and "Oiseaux Tristes." Richard Buhlig played on December 5, 1907, "Alborado del Graciosa." The Sonatine was played by Richard Platt, February 15, 1909. "Ondine" was introduced by Mr. Bauer, April 2, 1912. Pieces by Ravel have also been played by many other pianists.

The "Rapsodie Espagnole" for orchestra was performed on Januray 26, 1910, by the Boston Orchestral Club.

Introduction et Allegro for harp, with accompaniment of string quartet, flute, and clarinet was performed at a Longy Club concert on February 8, 1910.

The String Quartet was performed at Kneisel Club concerts on December 4, 1906, and November 2, 1915.

"Pavane pour une Infante défunte," for orchestra, was performed at Sunday concerts of the Boston Opera House Company, January 5, and 19, 1913.

The Pianoforte Trio was played here at a concert of the Kneisel Quartet, March 14, 1916, Rudolph Ganz, pianist.

The sonata for violin and violoncello, in memory of Debussy, was performed for the first time in the United States at a concert of the MacDowell

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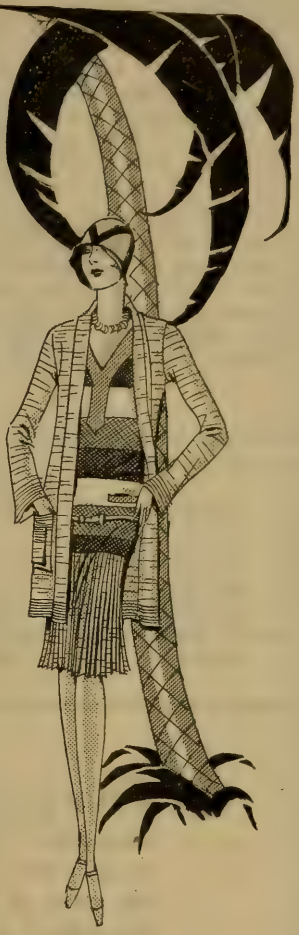
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Club, Boston, on December 6, 1922 (Carmela Ippolito, violinist; Georges Miquelle, violoncellist).

"Tzigane," for violin and piano, was played in Boston, December 6, 1927: Jelly d'Aranyi, violinist; Ethel Sharpe Hobday, pianist.

The poems after Mallarmé were performed at a concert of the Boston Musical Association, December 17, 1919; Elizabeth Kent, singer.

"L'Heure Espagnole" was performed at the Boston Opera House, March 6, 1920, by the Chicago Opera Association: Torquemada, Mr. Defrère; Concepcion, Yvonne Gall; Romiro, Mr. Maguenat; Don Inigo Gomez, Mr. Cotreuil; Gonzalve, Mr. Warnery. Mr. Hasselmans conducted.

"Là-bas vers l'Église" and "Adieu, mon bon Homme" were sung by Eva Gauthier, March 21, 1920.

"Le Réveil de la Mariée," "Là-bas vers l'Église," "Quel Galant!" "Tout gai!" were sung by Lawrence Haynes, April 6, 1920.

"Sainte" was sung by Reinald Werrenrath, November 7, 1919.

"Chansons Madécasses," for voice (Olga Avierno, soprano), flute (George Laurent), violoncello (Alfred Zighera), piano (Leon Vartanian), Boston Flute Players' Club, December 11, 1927.

Ravel has been represented in Boston at concerts of the Boston Symphony Orchestra as follows:

1913. December 27, Ma Mère l'Oye. Dr. Muck, conductor.

1914. March 7, Ma Mère l'Oye; November 21, Rapsodie Espagnole. Dr. Muck, conductor.

1915. October 22, Ma Mère l'Oye. Dr. Muck, conductor.

1916. March 3, Rapsodie Espagnole. Dr. Muck, conductor.

1917. December 14, Lever du Jour, Pantomime, Danse Génerale, from "Daphnis et Chloé." Dr. Muck, conductor.

1918. January 4, Lever du Jour, etc., from "Daphnis et Chloé." Dr. Muck,

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conductor. November 1, First Suite (Nocturne, Interlude, Danse Guerrière, from "Daphnis et Chloé"). Mr. Monteux, conductor.

1919. January 3. Rapsodie Espagnole. Mr. Rabaud, conductor.

1920. April 9, Ma Mère l'Oye; November 19, Le Tombeau de Couperin. Mr. Monteux, conductor.

1921. March 11, Valses Nobles et Sentimentales; November 18, Lever du Jour, etc., from "Daphnis et Chloé." Mr. Monteux, conductor.

1922. January 13, La Valse. Mr. Monteux, conductor.

1923. February 23, Rapsodie Espagnole; December 7, La Valse; December 28, Orchestral Fragments (First Series) from "Daphnis et Chloé." Mr. Monteux, conductor.

1924. February 29, Shéhérazade, Three Poems for voice and orchestra (Vera Janacopulos). Mr. Monteux, conductor. November 7, Moussorgsky's Pictures at an Exhibition, orchestrated by Ravel. December 5, "Daphnis et Chloé" (First Series). December 19, La Valse. Mr. Koussevitzky, conductor.

1925. March 20, Debussy's Danse, orchestrated by Ravel. April 3, La Valse. Mr. Koussevitzky, conductor. December 4, "Daphnis et Chloé" (Second Series). Mr. Koussevitzky, conductor.

1926. February 26, "Daphnis et Chloé" (Second Series). March 26, Ma Mère l'Oye. December 3, Moussorgsky-Ravel, Pictures at an Exhibition. December 17, La Valse. Mr. Koussevitzky, conductor.

1927. October 21, Ma Mère l'Oye. October 28, Daphnis et Chloé (Second Series).

Among Ravel's recent works are "L'Enfant et les Sortilèges" ("Conte lyrique"), in 2 acts, poem by Mme. Colette, Monte Carlo,

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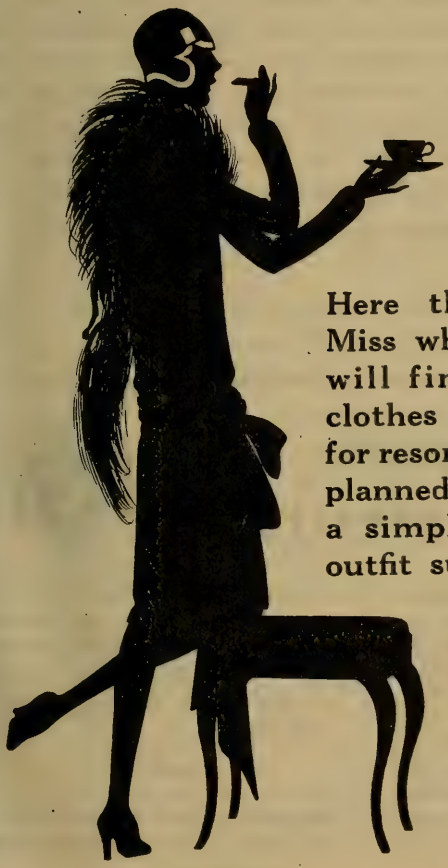
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March 24, 1925; Trois Chansons Madécasses; Sonata for violin and pianoforte.

When Ravel was in London in the spring of 1923 as a conductor—he had paid several visits to that city and has since that date—talking with M. Jean-Aubry* late in April of that year, he expressed his admiration for Chabrier, Gounod, Debussy; he also noted the influence of Schönberg on contemporaneous composers. "Perhaps the composer to whom I owe the most is still, after all, Mozart, whom I have persistently studied without ever wearying of him; it is to Mozart that I owe the most, and also to my master, the great musician Gabriel Fauré, and to the lessons of Gédalge at the Conservatoire." He told M. Jean-Aubry that he had written a few sketches for a phantasy for piano and orchestra inspired by Alain Fournier's book, "Le Grand Meaulness," and was at work on Mme. Colette's lyric tale, and "thinking out" a piano and violin sonata.

It was reported some years ago that Ravel was thinking of an opera based on Hauptmann's "Sunken Bell."

*"Maurice Ravel in Rôle of Conductor," by G. Jean-Aubry.—*Christian Science Monitor,* May 19, 1923.

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Suite for Orchestra, "Le Tombeau de Couperin" ("Couperin's Tomb") Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country and for civilization. The work was completed in June and November of 1917. The published Suite was copyrighted in 1918. The Suite is in memory of his friends killed in the war.

This pianoforte suite was in six movements: 1. Prelude (vif, 12-16 time), "To the memory of Lieut. Jacques Charlot"; 2. Fugue (Allegro moderato, 4-4 time), "To the memory of Second Lieut. Jean Cruppi"; 3. Forlane (Allegretto, 6-8 time), "To the memory of Lieut. Gabriel Deluc"; 4. Rigaudon (Assez vif, 2-4 time), "To the memory of Pierre and Pascal Gaudin"; 5. Menuet (Allegro moderato, 3-4 time), "To the memory of Jean Dreyfus"; 6. Toccata (vif, 2-4 time), "To the memory of Capt. Joseph de Marliave." This Suite was first played in Paris in 1919, by Margaret Long, according to a note in the *Ménestrel*. The Rigaudon and Menuet were played in Boston by E. Robert Schmitz, April 15, 1920, and Alexander Gunn, November 15, 1920.

Ravel took four movements of this pianoforte suite and orches-

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trated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Pasdeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

The first performance in the United States was at Boston by the Boston Symphony Orchestra on November 19, 1920, Mr. Monteux conductor.

1. Prelude. E minor, vif, 12-16 time.

2. Forlane. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8. Desrat describes it as having a close analogy to the tarantella, and he says the time is 3-8. The furlana was one of several foreign dances that made their way into France late in the sixteenth or early in the seventeenth century, as the figured Italian dances, the Brando and the Balletto, hitherto unknown or little practised at the Court, came into fashion in the time of Catherine de Medicis, who loved dancing, so that, as Brantôme assures us, she busied herself with inventing ballet steps and devising new figures. But it was Guillaume Louis Pécourt who made popular La Forlana, with La Bourrée d'Achille, La Mariée, Le Contredanse,



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Pécourt was born at Paris in 1653; he died there in 1729. He made his first appearance as a dancer in Lully's lyric tragedy, "Cadmus et Hermione," at the Palais Royal, in 1674. He was ballet-master at the Court and at the Opéra until 1703, but he was actively employed as a master to the time of his death. He is described as a handsome, graceful fellow, loved by every one, especially women. He was for a time a favorite with Ninon de l'Enclos. Famous for his native wit, unusually well-read, he once encountered the Duke de Choiseul at Ninon's house. Pécourt was wearing a coat so heavily embroidered that it resembled a uniform. The Duke, jealous, knowing that Pécourt preferred the dancer, sneered: "Since when have you been in the military and in what division of troops do you serve?" To which Pécourt replied: "I command a *corps* in whose service you have been for a long time." It is strange that the gossiping Tallemant des Reaux in his amusing reminiscences of Ninon does not mention the Duke or the dancer, who was famous for his grace and agility in Lully's "Thésée," "Atys," "Isis," "Bellérophon," "Persée," "Amadis." Bruyère introduced him in his "Des Femmes" as Bathyllus.*

Excellent examples of the forlane are found in Bach's Overture in C major,—Forlane, C major, 6-4, scored for two oboes, two bassoons, strings, and *continuo;* Rameau's ballet, "Les Sybarites,"

*For the sting in this comparison see the sixth satire of Juvenal, line 63. Bathyllus of Alexandria with Pylades of Cilicia brought to perfection the imitative dance, or ballet, called *Pantomimus*. One of his favorite rôles was Leda.

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scene iv.,—Forlane, G major, 6-4, scored for oboes, bassoons, and strings "without clavecin"; Ponchielli's "La Gioconda,"* in the finale of the first act,—Furlana, F major, 6-8, allegro vivacissimo; Chausson's "Quelques Danses,"† No. 4, "Forlane" (1896).

3. MENUET. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

4. RIGAUDON. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says

*"La Gioconda" was performed for the first time in Boston at the Boston Theatre, January 1, 1884. The chief singers were Mmes. Nilsson, Fursch-Madi, and Scalchi; Messrs. Stagno, Del Puente, Novara. The chief dancer was Malvina Cavalazzi. Mr. Vianesi conducted.

†Played by Miss Dai Buell in Boston on November 17, 1920.

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in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

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(Debussy, born at St. Germain (Seine and Oise), on August 22, 1862; died at Paris, March 26, 1918. Ravel born at Ciboure, Basses-Pyrénées, on March 7, 1875; at home near Paris)

Ravel orchestrated two pianoforte pieces by Debussy, "Sarabande" and "Danse," for Mr. Koussevitzky. They were performed at a Koussevitzky concert in Paris in May, 1923. The two were performed in New York for the first time, and probably for the first time in America, at a concert of the Philharmonic Society, Mr. Van Hoogstraten conductor, on December 12, 1923.

"Danse" was written in Debussy's younger years, in 1890, with these pianoforte pieces: Rêverie, Ballade, Valse Romantique, Suite

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"Sarabande," the second of the pieces "Pour le Piano" (No. 1, "Prelude"; No. 3, "Toccata"), is dated 1901. The only intervening piano piece between those of 1890 and 1901 is a Mazurka (1891). In 1890, Debussy's "Cinq Poèmes de Baudelaire" (voice and pianoforte) appeared.

The "Prelude for the Afternoon of a Faun" is dated 1892.

Alfred Cortot, in an essay on the pianoforte music of Debussy, points out a resemblance between the melodic scheme of the "Danse" and the theme of the Fantaisie for pianoforte and orchestra written at Rome in 1889, and intended as Debussy's fourth *envoi* as *prix de Rome* man (1884) to the Institute. This Fantaisie was performed for the first time at a concert of the Royal Philharmonic Society, London, on November 20, 1919. Alfred Cortot was the pianist. It was said at the time that there had been a semi-private performance in London with Berthe Bert playing a second pianoforte part. The first performance in America was at a concert of the Boston Symphony Orchestra in Boston, Cortot, pianist, April 16, 1920. Cortot thinks that the "Danse," like the Fantaisie and the Suite Bergamasque, foretells the mature manner of Debussy in writing for the pianoforte, and some have found in the "Danse" hints at "Pelléas et Mélisande."

Ravel's orchestration of "Danse" was performed in Boston at a concert of the Boston Symphony Orchestra on March 20, 1925.



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RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL

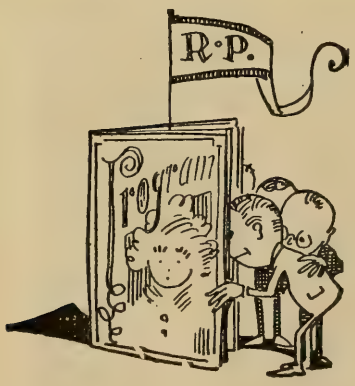
(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakov's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subcribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914.

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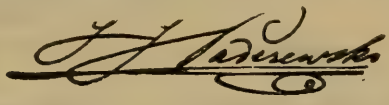
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It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga,

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"las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end,

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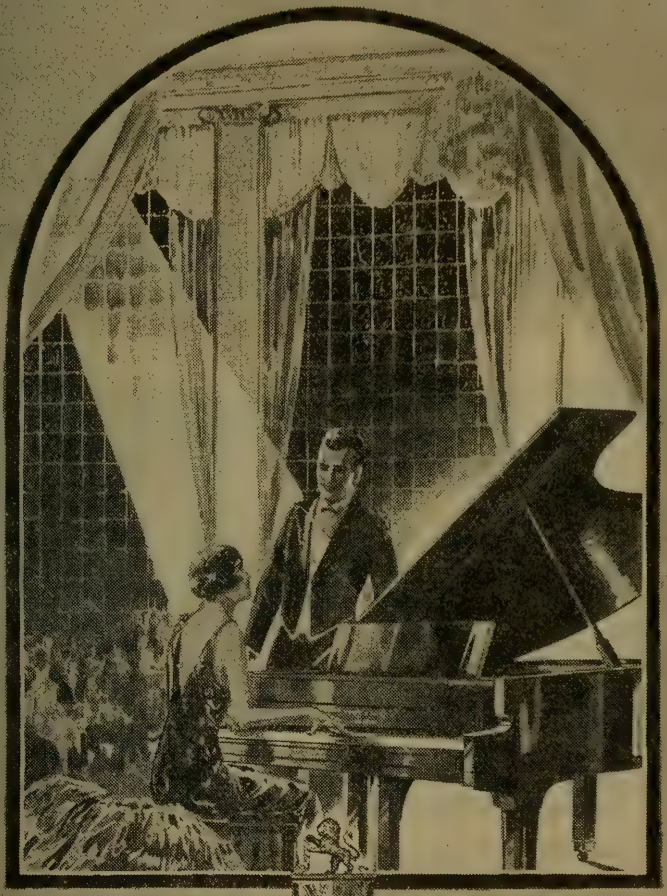


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which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several

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'coplas' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was performed fifteen times in 1908, ten times in 1909. It has been revived in Paris this season.

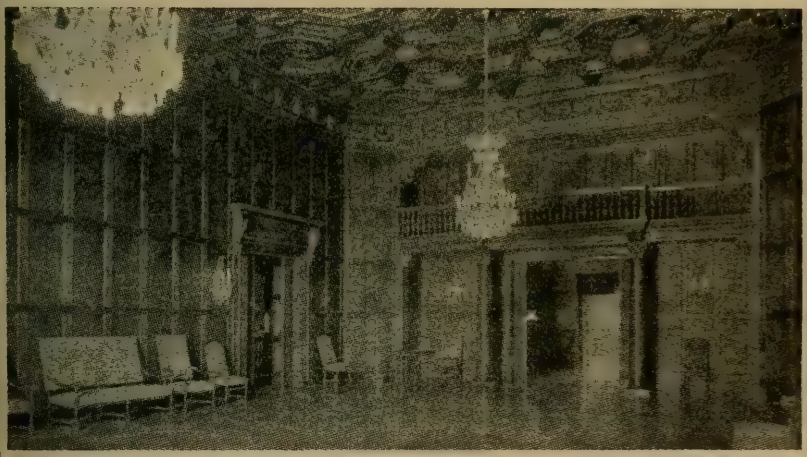
This opera was produced for the first time in the United States at the Boston Opera House on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; and José Mardones, Un Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. Later performances were on March 22, 25, 1912, when the chief singers were Mme. Gay, Riddez, and de Potter.

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Aubert's "Habanera" for orchestra (first performed in Paris in 1919) was played in Boston at concerts of the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

IV. Feria (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmed by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

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Ravel's overture "Shéhérazade," composed in 1898 and performed at a concert of the Société Nationale, Paris, on May 27, 1899, has not been published.

*Tristan Klingsor, whose real name is Tristan Leclère, poet, musician, painter, was born at La Chappelle (Oise), France, on August 8, 1874. He contributed to many Parisian journals and magazines beginning with *La Plume* in 1892. He founded the *Ibis*. His "Shéhérazade" was published in 1903. Other collections of his poems are entitled "La Valet de Cœur" and "Poèmes de Bohème." He has composed chamber music and music for his songs, as "Chansons de ma Mère l'Oie," "Chansons de bonne humeur," "Chansons de Quatre Buveurs," etc.

†Jeanne Marguerite Frère, called Hatto was born at Saint-Amour, Jura, on January 30, 1879. Having studied at the Lyons Conservatory, she entered the Paris Conservatory and in 1899 took a first prize for singing, as a pupil of Warot; a first prize for opera, as a pupil of Giraudet; and a second prize for opéra-comique as a pupil of Achard. She made her début at the Paris Opéra as Brunehilde in Reyer's "Sigurd," on December 29, 1899. Among her rôles are Salammbô, Elisabeth, Eva, Iole (in "Astarte"), Floria (in "Les Barbares"), Iphigenia ("Iphigenia in Aulis").



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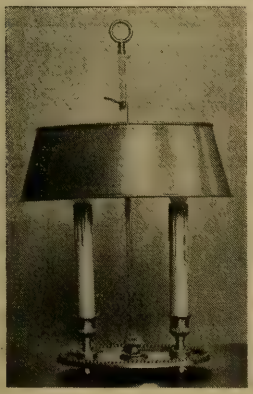
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En élevant comme Sindbad ma vieille tasse arabe
De temps en temps, jusqu'à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities



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I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

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L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte ou s'épanche
Tour à tour la tristesse ou la joie:

Une air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languourous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

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Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

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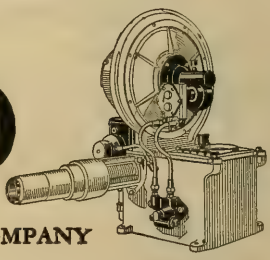
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Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

"Asia" was sung in Boston by Lawrence Haynes, tenor, Malcolm Lang, accompanist, on February 18, 1921, and the audience insisted on a repetition.

"La Flute Enchantée" was sung by Mrs. Louise Ford at a concert of the Flute Players Club on January 22, 1922, Malcolm Lang, pianist, Georges Laurent, flute.

The whole Suite was sung with orchestra by Estelle Liebling in New York at a concert of the Friends of Music, January 15, 1922. The programme stated that this was the first performance in the

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United States; but it was also said at the time that Marguerite Namara had sung the Suite before that date; whether with or without orchestra was not stated.

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum,

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tambourine, cymbals, castanets, tam-tam, glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

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SATURDAY EVENING, JANUARY 21, at 8.15 o'clock

SIR THOMAS BEECHAM will conduct these concerts

Handel { a. Overture to "Teseo" b. Musette from "Il Pastor Fido" c. Bourée from "Rodrigo"

Delius . . . Intermezzo, "The Walk to the Paradise Garden" from "A Village Romeo and Juliet"

Berlioz . . "Royal Hunt and Tempest, Descriptive Symphony," from "The Trojans"

Mozart . . . Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace..
II. Andante di molto.
III. Finale: Allegro vivace.

Strauss . . "Ein Heldenleben" ("A Hero's Life") Tone Poem, Op. 40

The Hero—The Hero's Adversaries—The Hero's Helpmate—
The Hero's Battlefield—The Hero's Works of Peace—
The Hero's Escape from the World, and the Completion.

There will be an intermission after the symphony

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SERGE KOUSSEVITZKY, Conductor

FORTY-SEVENTH SEASON, 1927-1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Hansen, E.	Graeser, H.	Fedorovsky, P.	Leibovici, J.	
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Violas.

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Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
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Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
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Mozart . . . Symphony in C major, No. 34 (Koechel No. 338)

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The Hero—The Hero's Adversaries—The Hero's Helpmate—
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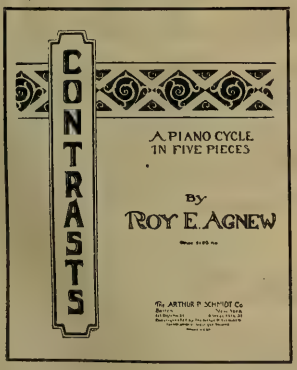
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Sir Thomas Beecham, Bart., conductor and operatic impresario, was born near Liverpool on April 29, 1879. As a boy he had lessons in composition from Dr. Sweeting, and at Wadham College, Oxford, a few lessons from Dr. Varley Roberts. In 1889 he founded an amateur orchestra at Huyton, and at a concert given by his father he took the place of Hans Richter, who was indisposed. In 1902 he conducted a touring opera company. He then studied composition for twelve months, and composed three operas (MS). In 1905 he gave his first orchestral concert in London. The next year he founded the New Symphony Orchestra, leaving it in 1908 for the Beecham Symphony Orchestra. In 1910 he gave operas at Covent Garden, among them Strauss's "Elektra." At a second season he produced "Salome" and "Pelléas et Mélisande." In 1911 he conducted the Beecham Symphony Orchestra, the London Symphony, and other orchestras. Early in 1913 he produced operas largely by Strauss and Wagner, and in 1913–14 was associated with his father, Sir Joseph, in giving operas and ballets. In 1915 he conducted opera, also in 1916, 1917, 1918, 1919, 1920. Since then he has conducted orchestral concerts in London and Manchester.

He was knighted in 1914, and inherited the baronetcy in 1916.

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ductor he added a greater zest and a finer line to the works of Mozart. He rejuvenated the programs of the Royal Philharmonic Society concerts during the seasons when he was artistic director, 1916–17 and 1917–18; and he did the same for the Hallé concerts in Manchester." His first public appearance in the United States was as guest conductor of the Philharmonic Society, New York, on January 12, 1928.

OVERTURE TO "TESEO"; MUSETTO FROM "IL PASTOR FIDO"; BOURRÉE FROM "RODRIGO" GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

"Teseo" ("Theseus") a tragic opera in five short acts, was produced at the Haymarket, London, January 10, 1713. The libretto was by Nicola Haym. Valeriano (Pellegrin), a castrate countertenor, was one of the principal singers in this opera and in "Pastor Fido." In the former opera he took the part of Theseus. Medea was portrayed by Signora Pilotti. As no capable bass was at hand, the rôle of Egeo was taken by the alto castrate Valentini. The other chief singers were Mmes. Margarita del'Epine, Vittoria

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Albergatti, and Miss Barbier. The latter two sang in male dress a duet for soprano and alto.

The overture is in three parts. In the second, a pause for two measures is noteworthy.

The overture begins Largo, B-flat major, and is followed by fugal measures, oboes, bassoon, strings.

* * *

"Il Pastor Fido," a pastoral opera, text by Giacomo Rossi, was produced in London on November 26, 1713. Valeriano then sang for the first time on the London stage. The other singers were Valentini (Valentino Urbani); Signora Pilotta Schiavonetti; Signora Margarita del' Epine; Miss Barbier and Mr. Leveridge. All sang in Italian. Handel revised the opera several times; he added choruses in 1734.

In the 1734 version, the third edition, Prologue and three acts, the singers were Caresties, Strada, Beard, Catterina Negri, Rosa Negri, Waltz. Mlle. Sallé headed the dancers. The Musette, G major, 3-4, is for traverse flute and strings.

* * *

"Rodrigo" was produced at Florence in 1707. By its success he gained the favor of the Grand Duke and the love of the leading singer Vittoria Tarquini.* The Grand Duke presented him with

*Not Vittoria Tesi, as Chrysander has it, for she was only seven years old in 1707, and did not go on the stage until 1716.

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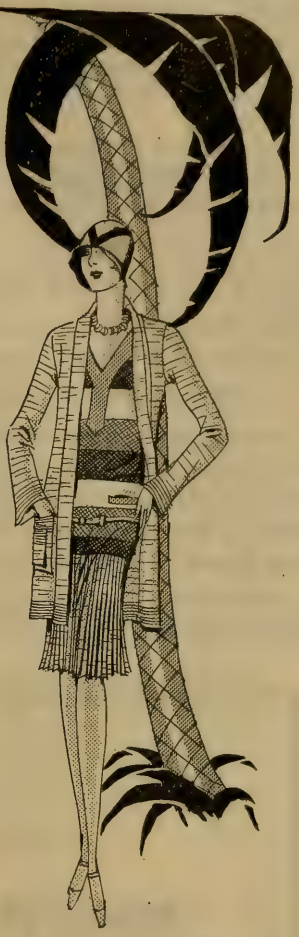
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a service of plate and a purse of a hundred sequins. There is a curious feature in the orchestration. In a martial song, "The trumpet now is sounding," the oboe plays the principal part of the accompaniment. As the trumpet was then not unknown to Handel, one infers that no able trumpeter could be found in Florence.

The opera is in three acts. The overture is immediately followed by these dance numbers: Gigue, Sarabande, Matelot,* Menuet, Bourrée, Menuet, Passacaille. The Bourrée is in B-flat major, 2-2.

"The Walk to the Paradise"; Intermezzo from the Opera, "The Village Romeo and Juliet" Frederick Delius

(Born at Bradford, England, on January 29, 1863; now living)

This opera, composed in 1900–01, a lyric drama in six pictures, was produced as "Romeo und Julia auf dem Dorfe," at the Kömische Oper, Berlin, on February 21, 1907. The chief singers were Lola Artôt de Padilla, Zador, Merkel, Pröll. (We believe that extracts were given in concert form in London before 1910.) The text

*The matelot, or matelotte, was a Dutch sailor's dance somewhat like the English hornpipe. The dancers wore wooden shoes; their arms were interlaced behind their backs. It was in 2-4 time.

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was arranged by Delius and his wife from a tale by the Swiss novelist, Gottfried Keller. The opera was produced in London, February 22, 1910, "The Village Romeo and Juliet": Ruth Vincent and Walter Hyde, the lovers; Robert Maitland, the Black Fiddler; Mr. Beecham, conductor. There was a revival at Covent Garden in March, 1920: Miriam Licette and Walter Hyde, the lovers; Percy Heming, the Black Fiddler; Sir Thomas Beecham, conductor.

Manz and Marti are two farmers whose farms are separated by a narrow strip of land. Marti's bastard son, known as the Black Fiddler, is the heir to this strip, but he prefers to lead a wandering life. Sali is the son of Manz; Vrenchen, the daughter of Marti. The latter, surprising the lovers embracing, separates them, for here again is a case of Montagu *vs.* Capulet. Sali fells Marti to the ground, and Marti, incurably insane, is taken to the madhouse. The lovers, one night, sitting by the fire, fall asleep and dream they are married. They determine to leave the village. They wander. Arriving at a fair, they know what scandal is. Then they determine to walk to the Garden of Paradise. This Paradise is in fact a tumble-down old inn by a river at the foot of mountains. The Black Fiddler is there. He has told in sardonic manner to his wild com-

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panions the story of the lovers, who are welcomed. Will they not join the crowd and lead a joyous life? No, this riotous life is not for them. As they sit in the garden, flooded by moonlight, they hear a boatman singing: "Heigho, wind, sing low! sing low! Travellers are a-passing by." Sali says, "Shall we two drift down the river?" The lovers go on a hay-laden barge. "This will be our marriage bed." They drift along until Sali pulls the plug out of the bottom of the barge, while ribald laughter and the sound of fiddling burst from the inn.

"The Walk to the Paradise" is the Interlude between the fifth and sixth pictures. It has been described as the epitome of the whole drama.

* * *

The other operas of Delius are "Irmelin" (MS) (1890–2); "The Magic Fountain" (MSS) (1893); "Koanga" (based on Cable's "The Grandissimes") (Elberfeld, March 30, 1904); "Margot la Rouge" (one act, composed for the Sonzogno competition in 1902); "Fennimore and Gerda" (performed at Frankfort in 1919).

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"Chasse Royale et Orage; Symphonie Descriptive" ("Royal Hunt and Tempest"), Act II. of "Les Troyens."

Hector Berlioz

(Born at la Côte-Saint-André (Isère) on December 11, 1803; died at Paris on March 9, 1869)

"Les Troyens," a lyric poem in two parts: I., "La Prise de Troie," II., "Les Troyens à Carthage," text and music by Berlioz, who dedicated the work to "Divo Virgilio," was composed in 1856–58. "Les Troyens à Carthage," five acts with a prologue, was performed for the first time at the Théâtre Lyrique, Paris, November 4, 1863. Didon, Mme. Anne Arsène Charton-Demeur; Anna, Marie Dubois; Ascagne, Mlle. Estagel; Enée, Monjauze; Narbal, Petit; Panthée, Peront; Iopas, De Quercy; Hylas, Cabel; 2 Soldats Troyens, Guyot and Teste. There were twenty-one performances.

"The Royal Hunt and Tempest" was designed for an orchestral intermezzo with action on the stage and with a mixed chorus. The orchestral portion is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, ophecleide (bass tuba), a set of three kettledrums, bass drum, two sets of kettledrums off stage (*ad lib.*), strings. The orchestral score was not published until 1884 or 1885.

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Richard C. Paine, *Treasurer*

The first performance of this excerpt in Boston was on February 28, 1919, by the Boston Symphony Orchestra, Henri Rabaud conductor.

We condense and paraphrase the description given by Adolphe Boschot in the third and last volume, "Le Crépuscule d'un Romantique," of his authoritative life of Berlioz (Paris, 1913).

Æneas has returned. Now comes the fatal episode that Juno and Venus have prepared: a hunt, a tempest. Here Berlioz again gives striking evidence of his long and assiduous love for Virgil. This Interlude is shot through with the Virgilian spirit; it is almost a musical transference of a passage in the "Æneid." The true "programme" of this orchestral composition is found in Virgil's own lines:—

Speluncam Dido dux et Trojanus eamdem
Devenient . . .
Hic Hymenaeus erit.*

An African virgin forest in the morning. By means of a "descriptive symphony," by a ballet-pantomime (a ballet *hypocritique,* as his master the Chevalier Lesueur would have said) this romantic composer, who aspires to a classic style, satisfies his taste for the picturesque, also his desire to have Virgil his guide. In the "Æneid,"

*Æneid, IV., 124–127.



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the gods command the elements to bring about the fall of Dido; under the decree of the Olympians, natural forces seem to become human and collaborators in a drama. This gave Berlioz excellent opportunity for his genius to animate and individualize his descriptive symphony and dissolve romantically human beings in the all-powerful influences of nature that is pantheistic.

At first there is a slow awakening of the forest. The sonorities, like the first morning flushes, are hesitating. Soon they are decided. Day breaks, and one sees white Naiads sporting between the reeds. Trills of flutes roll like watery pearls on the moving lines of their shoulders. A long violin figure twines as reflected sunbeams on bubbling springs. Suddenly there is a hunting fanfare. The frightened Naiads stop and listen. The fanfare is heard nearer and nearer. The Naiads vanish in the reeds; hunters quickly cross the stage; they are dispersed. Scarcely have they disappeared when innumerable little notes fall as hurried drops. Scale passages whirl as leaves in a squall. Now there is the undefined rustling of the forest whipped by wind and rain. The murmuring multiplies. Innumerable drops fall from leaves on leaves. A new fanfare. A hunter runs, distracted, caught by the storm that is everywhere. "Strange and delicious enchantment of this fanfare—how can one express definitely what it suggests to the imagination? In the midst

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of the tempest, this human noise seems so feeble, so distressed. This lament, this anguish—this groaning that becomes gentle so far is it away—vanishes, futile in the impassive drama of natural forces. And the rain continues to be heard on the shuddering keyboard of the foliage." A flash of lightning.

Prima et Tellus et pronuba Juno
Dant signum: fulsere ignes, et conscius aether
Connubiis.*

Soon Æneas and Dido find refuge in the fatal cave.

Conjugium vocat; hoc praetexit nomine culpam†

Fauns appear, and bounding on their shaggy feet pursue dishevelled Oreads: *summoque ululârunt vertice Nymphae.*‡ A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches. They dance madly; the light of the torches falls on trunks and foliage; mingled with the pour of rain it runs over the rocks like a fiery torrent; and while the forest resounds with the horrible howling of the Nymphs, voices are heard throwing out an omen of death. They cry, these inevitable voices: "Italy! Italy!" At last the tempest

*Æneid, IV., 166–168.
†Æneid, IV., 172.
‡Æneid, IV., 168.

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dies. The Naiads reappear in the reeds. Far away, melancholy through remoteness, a last hunting fanfare fades into the infinite silence of calmed nature.

Boschot believes that this Interlude is far more picturesque and poetic in the concert hall than on the stage. "What becomes of the Nymphs, so gracefully fluid in the fancy, when they are only *figurantes* in fleshings?" On the other hand, Étienne Destranges ("Les Troyens de Berlioz," Paris, 1897) says: "To be satisfied with playing this symphonic picture as an entr'acte is the height of absurdity. The essentially descriptive music of these pages demands imperatively a scenic performance."

But Berlioz himself had his doubts. He wrote this "Avis pour l'intermède" on his manuscript:—

"In case the theatre is not big enough to allow the animated and grand stage business of this Interlude; if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men dressed as Fauns and Satyrs to indulge themselves in grotesque gambols while crying 'Italy'; if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore, for a good

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performance a powerful orchestra, one seldom found in opera houses, is necessary."

As a matter of fact, this scene was bungled at the first performance, and was cut out at those following. This was only one of many cuts. Let Berlioz tell the tragedy of the Interlude. "The Interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire; the Nymphs did not run wildly across the forest, shouting 'Italy!' the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody."

* * *

When he was only fourteen years old Berlioz was overcome by the story of Dido and Æneas as told by Virgil in the fourth book of the "Æneid," read to him by his father. He himself could then read Horace and Virgil. His admiration for the latter poet grew to be a passion, but it was not till 1856 that he firmly resolved to write "Les Troyens." Perhaps he needed, discouraged as he was, the urging of the Princess Carolyne Sayn-Wittgenstein. She at last said to him: "Listen. If you recoil, if you do not dare everything for Dido and Cassandra, I shall never see you again." Letters of Berlioz to the Princess (edited by La Mara and published at Leipsic in 1903) contain interesting details concerning his work. In 1865 he sent her a copy of a dedicatory letter which is found in a few copies of the edition of "Les



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Troyens" for voice and pianoforte. In this dedication he said: "I have written 'Les Troyens.' Without you and without Virgil this work would not be in existence. You have said in sending me to the combat, as the Spartan women said to their sons when they gave them a shield, 'Return *with* it or *upon* it!' I have returned—bleeding, enfeebled—*with* the shield. My work also, during the war, has received cruel wounds. I have had the strength to dress them. It is now cured; here it is all whole. It bears and it should bear this votive inscription: '*Divo Virgilio*'; but could it not also bear your name?"

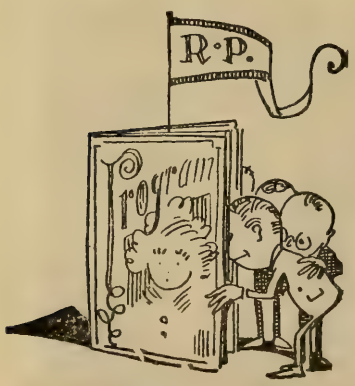
"Les Troyens" was revived at Paris on June 9, 1892, at the Opéra-Comique. Didon, Mme. Delna, who then, at the age of seventeen, made her first appearance; Anna, Mme. de Béridez; Enée, Lafarge; Iopas, David; Hylas, Clément; Narbal, Lorrain; Mercure, Bernaret; Panthée, Boudouresque; 2 Soldats Troyens, Belhomme and Fournets.

The first performance of the two parts as one opera was at Carlsruhe under Felix Mottl, December 6, 7, 1890, when Dido was impersonated by Miss Mailhac and Cassandra by Mme. Reuss.

The first performance of "La Prise de Troie" in Paris was at the Opéra, November 15, 1899. Charèbe, Renaud; Enée, Lucas; Ombre d'Hector, Chambon; Priam, Delpouget; Panthée, Douallier; Hélenus, Cabillot; Chef Grec, Paty; Un Soldat, Peloga; Cassandre, Mme. Delna; Andromaque, Mlle. Flahaut; Ascagne, Mlle. Agussol; Hécube, Mlle. Beauvais; Polyxène, Mlle. Mathieu.

The second act of "The Fall of Troy" was performed in concert form at the Music Festival directed by Theodore Thomas in the Armory of the 7th Regiment in New York, May 6, 1882. The chief singers were Mmes. Materna, E. Aline Osgood, Winant, and Messrs. Campanini, Toedt, Galassi, Remmertz and M. W. Whitney.

"The Trojans in Carthage," arranged as a dramatic cantata by H. E. Krehbiel, was performed in English and in concert form in Chickering Hall, New York, February 26, 1887. Mr. Van der Stucken was the conducter. The Arion Society, the Choral Society, choir boys of St. Francis Xavier College



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formed the chorus, and the chief singers were Mme. Marie Gramm, Dido; Marie Groebl, Anna; Fanny Hirsch, Ascanius; Max Alvary, Æneas; William Dennison, Iopas; G. Prehn, Pentheus; Remmertz, Narbal. The narrator was Charles Roberts, who read the connecting narrative prepared by Joseph S. Tunison, to keep the thread of the story before the mind of a concert audience. This was the first performance of the work in America.

The first scene from the second act of "The Trojans in Carthage" was performed at a concert of music by Berlioz, conducted by Albert Debuchy, first bassoon of the Boston Symphony Orchestra (1901–05), in Symphony Hall, Boston, March 20, 1908. Dido, Nora F. Burns; Anna, Margaret Glenn; Ascanius, Elma Ingelmann; Æneas, C. B. Shirley; Iopas, James Rattigan; Narbal, A. R. Frank; Pentheus, Millard Bowdoin; Mercury, Earl Marshall. There was a chorus. The orchestra numbered sixty-four.

The Marche Troyenne was played at a concert of the Boston Orchestra Club, Mr. Longy conductor, April 23, 1901.

Symphony in C major, No. 34 (Köchel, No. 338)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d' Agosto, Salisburgo, 1780." The symphony is supposed to be the one mentioned by Mozart in his letter from Vienna, April 11, 1781: "I have lately

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forgotten to write that the symphony (conducted by the old Bono*) went *magnifique,* and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten double-basses, eight violoncellos, and six bassoons."

The symphony was played for the first time at a concert of the Boston Symphony Orchestra in Boston on April 1, 1899. The last performance at these concerts was on November 3, 1923.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings. There is no minuet.

*Joseph Bono, or Bonno, born at Vienna in 1710, died there in 1788. He was the son of a running footman in the service of the Emperor Charles VI., who sent the boy to Naples to study composition. The Emperor took him on his return into his service as Imperial Conductor and Chamber Composer. Bono wrote these operas: "Ezio"; "Il vero omaggio" (1750); "Natale di Giova" (1740); "Danae" (1744); "Il Re pastore" (1751); "L'Eroe Cinese" (1752); "L'Isola disabitata" (1752); "Atenaide" (1762); two oratorios "Isacco" and "San Paolo in Atene," also music for the church. He was one of the greatest singing teachers of his period. He conducted the Wiener Tonkünstler Societät from 1775 till his death, when he was succeeded Salieri. This society refused to admit Mozart to membership, because he could not present a certificate of baptism.

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The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn* composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence.

In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter.

*Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.

I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes;

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the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony.

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wrote to the paper about it, saying that this thing should not be. A considerable correspondence was aroused, and, as a result, some brainy soul hit on the idea of these shutters. The trombonist, by the way, was ill for some time, suffering from shock. He thought his weapon was haunted. Imagine a haunted trombone!

Our orchestra is small in size, but very good. It consists of a grand piano, a round dozen of other musical instruments, and a harmonium. No saxophones, thank goodness! At one time we had a conductor. Undoubtedly he woke things up, but the corporation, thinking, I suppose, that it didn't matter, economised on him, and now our first violin, Mr. Schwarz (but British-born), waves his bow when he happens to have an off moment. The band gets along, which after all is the main point, and perhaps the reposeful quality of the performances is good for those of our guests who are shaky in their nerves, particularly as our air is so bracing.

When the season really gets going that unfortunate band produces from two to three concerts a day, and how on earth it's done beats me. They have, of course, a repertoire to start with. This lasts for about a fortnight, after which they begin to turn the pile over. But, mind you, they learn new things as they go along. Ours is an up-to-date town, and they jolly well have to. But when they find the time for rehearsal is beyond me. They have to get to and from their homes, have meals, and change for the evening concert (they dress). To add to their difficulties, they are all exceptionally small men, which makes their distances longer; it is



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good fun, after a concert, to see them scuttling busily away home like a lot of Shetland ponies. They cater for tastes as broad and general as the casing air. At one end of the gamut you may get anything from the Blue Danube to the latest and vilest dog-trot; at the other, in what we call our classical programmes, they will work about between the "Mireille" Overture and, say, Tchaikovsky. Then they have humorous pieces. One of these is descriptive of dawn, with a lot of cocks crowing, from the staccato bantam (? flute) to the good old sonorous rooster (? bassoon). The bantam is really funny.

Our concerts are well attended and politely received—a bit too much of the latter, perhaps. We import our singers, of whom I have no desire to speak. If there is one, he or she is encored, I believe from a kind of cold courtesy; if there are two, the second is encored, because, after all, it would be invidious and hard on the fellow if you left him out; besides, he's no worse than the other. The "Lost Chord" on the cornet is encored, I suppose because the

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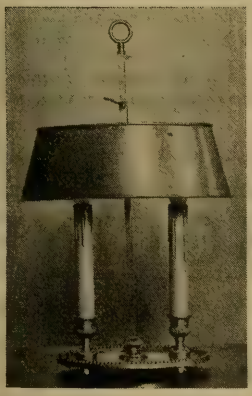
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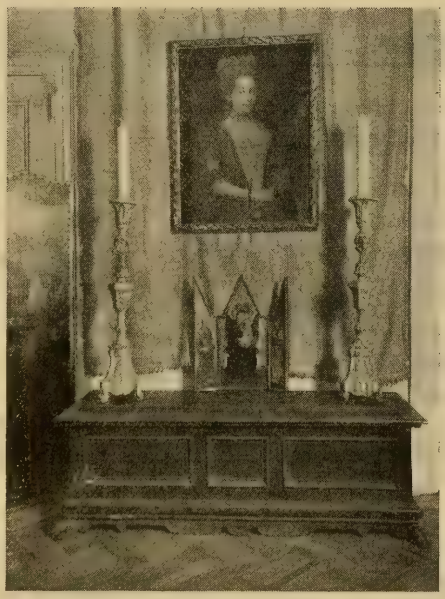
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audience like it. Indeed, all solos are encored. Fortunately we have one kind of solo item to which no reproach attaches. It is our pleasing custom now and then to bring one of our most unlikely instruments into an individual light. Have you ever, in a small band, seen the king of glory lugged forward by his giraffe-like neck to an unwonted prominence and there asked to show the stuff that is in him, not as one of many, but alone? Come to us and you will, and in simple geniality you will not let him go till he has growled, twice.

I sometimes wonder, when I contemplate our audiences, whether, for all their punctual applause of what is offered them, the band-stand isn't as great an attraction as the band. If the stand is mute they sit and look at it; if it pours out music they accept the gift with gentle passivity. Some bring their work, some read novels, some dally, and others openly talk. Last year I heard a couple of girls discussing science. "What's this Darwin the papers have been



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gassing about?" asked one. Her companion replied, "Ow, he says we all come from monkeys." "Laikely," said the inquirer, with a light laugh, and so settled the entire evolutionary theory. I never heard anything done more quickly.

Still, here and there is to be seen a true lover of music. The most noticeable last year was a large nondescript dog. He came to the afternoon concerts, apparently alone, and his cocked ears and head slightly on one side showed him to be an attentive and critical listener. He came most days, and only once faltered in his high example. This was during one of our humorous pieces, in the course of which an instrument accurately and unexpectedly imitated a cat. In a moment he was on his feet, barking madly. When he saw from the laughter of the audience that he had made an ass of himself, he slunk away, hating ridicule, as all dogs do. But he was back in his old place next day.

TONE-POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Ein Heldenleben," a "Tondichtung," was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo.

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* * *

Strauss began the composition of this tone-poem at Munich, August 2, 1898; he completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums,

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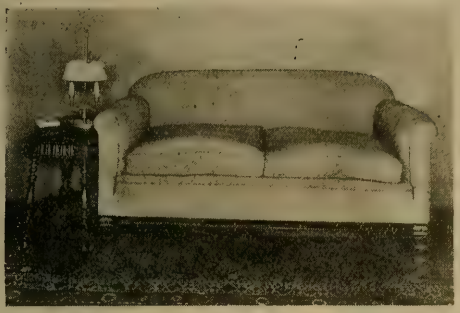


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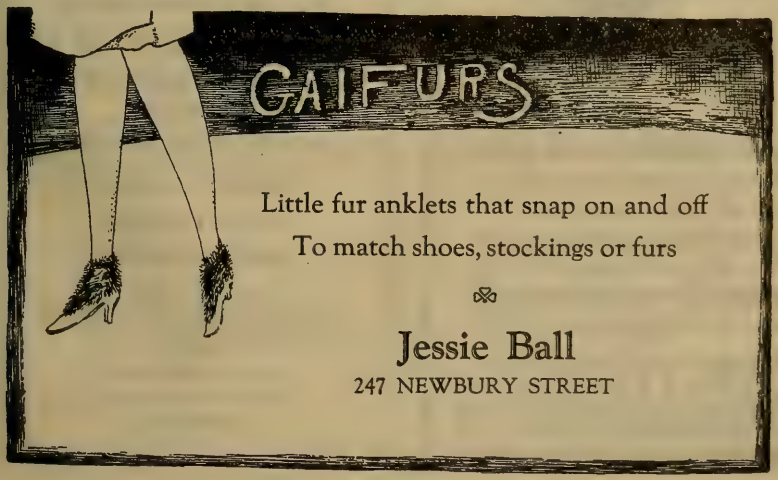
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bass drum, snare-drum, side-drum, cymbals. It is dedicated to Willem Mengelberg and his orchestra in Amsterdam.*

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism–not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous

*The New York Philharmonic and National Orchestra, conducted by Mr. Mengelberg, performed the tone poem in Boston on March 16, 1922.

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in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) The Hero, (2) The Hero's Adversaries, (3) The Hero's Helpmate, (4) The Hero's Battlefield, (5) The Hero's Works of Peace, (6) The Hero's Escape from the World, and the Completion.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).

II. The World that enters in Opposition to the Hero.

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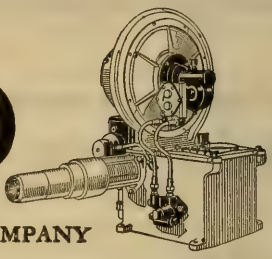
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(*a*) The Foes of the Hero (second section).

(*b*) The Helpmate of the Hero (third section).

III. The Life-Work of the Hero.

(*a*) The Battlefield of the Hero (fourth section).

(*b*) The Hero's Works of Peace (fifth section).

IV. The Hero's Escape from the World and the Completion,—the conclusion of the whole matter (sixth section).

The Hero

The chief theme, which is typical of the hero, the whole and noble man is announced at once by horn, violas, and violoncellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out

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by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?' "

The Hero's Antagonists

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about a half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show

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their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, violoncellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

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The Hero's Battlefield

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

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SATURDAY EVENING, JANUARY 28, at 8.15 o'clock

Beck Symphony No. 3, for String Orchestra

I. Vivo.
II. Andante.
III. Allegro vivace.
IV. Allegro energico.

Dukas "La Péri," "Poème Danse"

Liadov Eight Russian Popular Songs for Orchestra, Op. 58

I. Religious Song.
II. Christmas Song.
III. Lament.
IV. Comic Song, "I danced with a gnat."
V. Legend of the Birds.
VI. Lullaby.
VII. Round.
VIII. General Dance.

Sibelius Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

There will be an intermission before the symphony

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FORTY-SEVENTH SEASON, 1927–1928

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Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
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Ludwig, O.
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FRIDAY AFTERNOON, JANUARY 27, at 2.30 o'clock

SATURDAY EVENING, JANUARY 28, at 8.15 o'clock

Brahms "Academic Festival" Overture, Op. 80

Liadov Russian Popular Songs for Orchestra, Op. 58

a. Christmas Song.
b. Lament.
c. Comic Song, "I danced with a gnat."
d. Legend of the Birds.
e. Lullaby.
f. General Dance.

(First time at these concerts)

Dukas "La Péri, Poème Dansé"

Sibelius Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

There will be an intermission before the symphony

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Academic Festival Overture, Op. 80 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879);* this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made potpourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the

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Seven Songs from "Told in the Gate"	**David Blair McClosky**
The Jacqueminot Rose	**Mrs. Richard Stevens**
Jane Leland Clarke, Moonlight Deep and Tender	**Ida Richmond**
Into the Sunshine	**Yvonne des Rosiers**
Over the World to You	**Joseph Ecker**
Across the Fields	**Joseph Ecker**
Mabel W. Daniels, Daybreak	**Edith Bullard**
Glory and Endless Years	**Mrs. Winslow Porter**
G. A. Grant-Schaefer, The Sea	**James Miles Booth**
Five French Canadian Songs	**Berthe Hebert**
Henry Hadley, Egyptian War Song	**James R. Houghton**

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joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with we at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir

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hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman Song), "Was kommt dort von der Höh',"

*"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenshaft*, the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

†"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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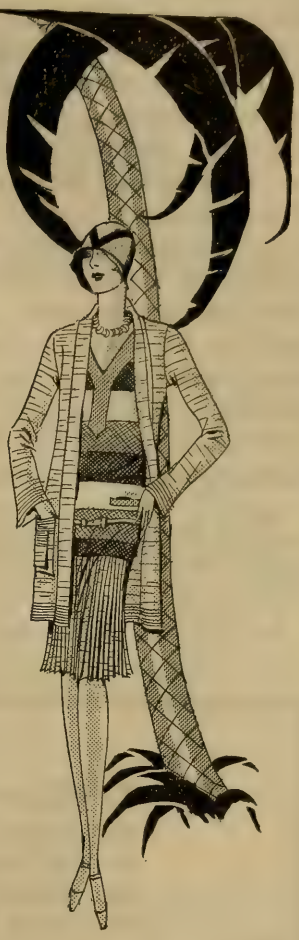
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Then for the morning promenades, the noon luncheon—in fact, the entire day—*ensembles* in the brilliant yellow, perhaps, the "wheat" of rather cloudy off-tones—in basket weaves, in woolens, with metals, in glorious light tweeds! But—ENSEMBLES—everywhere.

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is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe,* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

*There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Anatol Constantinovich Liadov

(Born at Leningrad on May 11, 1855; died on August 28, 1914—some say at Novgorod, others at Leningrad)

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in 1878 was made professor of harmony and composition there. He held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts. Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakirev and Liapounov, Liadov at the request of the

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government made researches into the folk songs of various districts. The score of these folk songs, dedicated to J. Bilibine, was published in 1906.

The score of the Eight Folk Songs calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, tambourine, triangle.

1. Chant réligieuse, Moderato, 2-2.
2. Chant de Noël, Allegretto, 2-4.
3. Complainte, Andante, 4-4.
4. "I have danced with the gnat"—Chant Comique.
5. Legend of the Birds, Allegretto, 2-4.
6. Berceuse (for strings alone) Moderato, 3-4.
7. Rondo, Allegro, 2-4.
8. General Dance.

His chief works are as follows:

ORCHESTRA. First Scherzo, Op. 16; Scena: The Inn, Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck." "From the Apocalypse," Op. 66; "Nenia," Op. 67. A ballet, "Leila and Adelai," was left unfinished.

CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus

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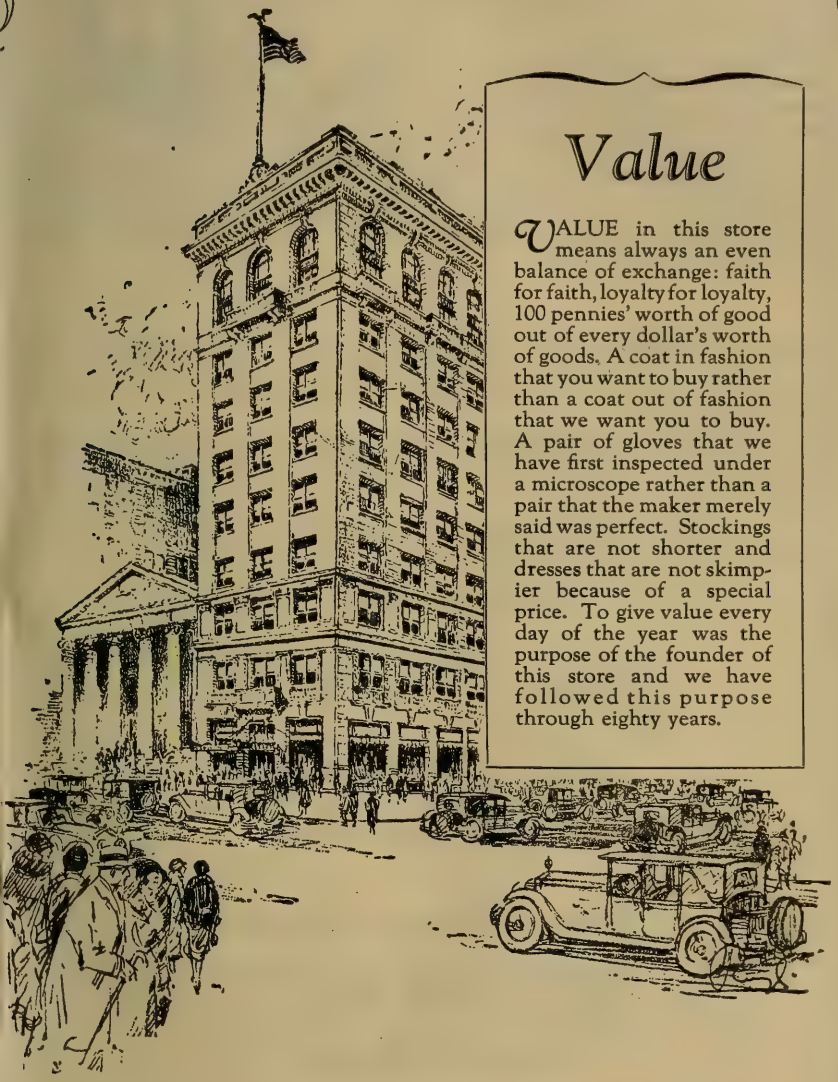
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and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W. Stassov, 1894); music to Maeterlinck's "Sœur Beatrice"—Chorus of Beggars, "Ave Maria," "Ave Maris Stella," Death of Beatrice, Requiem Æternam—Op. 60.

SONGS. Four songs, Op. 1; Albums of six songs for children to national words, Op. 14, 18, 22; ten national songs for female voice, Op. 45; Russian national songs, Op. 48; one hundred and twenty national songs in three volumes.

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* * *

Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexander Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.

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Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

These compositions of Liadov's have been performed in Boston by the Boston Symphony Orchestra:

1911. January 7, "Baba-Yaga" (Mr. Fiedler, conductor).
1922. February 10, "Baba-Yaga," "The Enchanted Lake," "Kikimora" (Mr. Monteux, conductor).
1925. February 27, "Baba-Yaga," "The Enchanted Lake," "Kikimora"; October 23, "From the Apocalypse" (Mr. Koussevitzky, conductor).
1927. December 16, "From the Apocalypse" (Mr. Koussevitzky, conductor).

"La Péri: Poème Dansé" ("The Peri: A Danced Poem")

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"La Péri," a ballet composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa in April, 1912. She took the part of the Peri; M. Bekefi, the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914, with Mlle. Trouhanowa and M. Quinault, as the Peri and Iskender. The music was first heard



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in concert form at a Lamoureux concert, Paris, on November 23, 1913.

The first performance in concert in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. The first performance in Boston was at a concert by the Boston Symphony Orchestra, Mr. Monteux conductor, October 25, 1918; there was a second performance by this orchestra on October 12, 1923; a third, conducted by Mr. Koussevitzky on February 13, 1925.

The stage at the Châtelet showed gold mountains, crimson valleys, and trees bearing silver fruit.

The story of the Ballet, as given in the programme book of "Concerts de Danse: N. Trouhanowa," is told in French. A translation reads as follows:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above

?

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her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King; for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him.

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But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

* * *

The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and the usual strings. It is dedicated to Mlle. N. Trouhanowa, for whom the ballet is composed.

When "La Péri" was performed at the Paris Opéra in June, 1921,

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Anna Pavlova mimed the Peri; M. Stowitz, Iskender. The critics said that her face "surpassed in delicacy even the face of Gurdaferrid," who was suposed to be very beautiful; but they wondered why she allowed a blue-green frock and a conical head-dress to dull the admirable "sveltesse" of her body.

* * *

Jacques Durand, in his "Memories of a Music Publisher," speaks of performances of "The Peri." Mlle. Trouhanowa asked Dukas to write as an introduction to his work a fanfare for brass instruments. (Florent Schmitt did the same for his "Tragedy of Salome.") She asked Dukas to give her the exclusive right of performance. This delayed performances in the concert halls. He adds that Anna Pavlova had danced "The Peri" outside France before she brought it to the Opera House in Paris. "She was marvellous for her suppleness and invention of action as the Peri."

Henry Prunières says of "The Peri"; "It is not a ballet, but a symphonic poem. The music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, who surround him, is profoundly moving."



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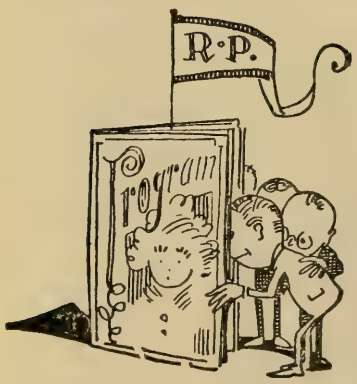
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1904. October 22, "The Sorcerer's Apprentice" (Mr. Gericke conductor).
1905. December 2, "The Sorcerer's Apprentice" (conducted by M. d'Indy).
1907. February 9, "The Sorcerer's Apprentice" (conducted by Dr. Muck).
1909. April 17, "The Sorcerer's Apprentice" (conducted by Mr. Fiedler).
1913. March 1, "The Sorcerer's Apprentice" (conducted by Dr. Muck).
1914. February 14, "The Sorcerer's Apprentice" (conducted by Dr. Muck).
1915. December 10, "The Sorcerer's Apprentice" (conducted by Dr. Muck).
1918. March 1, Symphony, C major (conducted by Dr. Muck); October 25, 1918, "La Péri" (conducted by Mr. Monteux); November 29, "The Sorcerer's Apprentice" (conducted by Mr. Rabaud).
1920. April 9, Overture to "Polyeucte" (conducted by Mr. Monteux).
1921. April 22, "The Sorcerer's Apprentice" (conducted by Mr. Monteux).
1923. October 12, "La Péri" (conducted by Mr. Monteux); December 7, Overture to "Polyeucte" (conducted by Mr. Monteux).
1925. February 13, "La Péri" (conducted by Mr. Koussevitzky); October 23, "The Sorcerer's Apprentice" (conducted by Mr. Koussevitzky).

OTHER PERFORMANCES IN BOSTON.

The overture to "Polyeucte" was first performed in Boston by the Boston Orchestral Club, Georges Longy conductor, January 25, 1911.

Interlude to Act III of "Ariane et Barbe Bleue" was performed by the Boston Orchestral Club, Mr. Longy conductor, January 26, 1910.



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"Villanelle," for pianoforte and horn, was played by Messrs De Voto and Hain at a Longy Club concert, March 6, 1911.

* * *

The family of Dukas was Parisian, but according to M. Octave Séré, Dukas inherited from a great-grandfather, a Strasbourgian, the taste he has shown in construction and form, which in his compositions have more importance than the ideas themselves. When Dukas was about fourteen years old, he began to show aptitude for music; he learned solfège by himself. Having finished his classical studies at the Lycée Charlemagne and at Turgot, he entered the Paris Conservatory of Music in 1882. He studied the pianoforte with Georges Mathias; harmony with Théodore Dubois; and beginning in October, 1884, composition with Ernest Guiraud.* In 1886 he took the first prize for counterpoint and fugue; in 1888 he was awarded the first *second prix de Rome* for his cantata "Velléda." It was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, "took it under very singular circumstances." Dukas's lyric scene "Sémélé" did not gain the

*Ernest Guiraud, born at New Orleans, La., on June 23, 1835, died at Paris on May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc. After the death of Offenbach, he worked out the orchestral score of "Les Contes d'Hoffmann" from the indications left by the composer.

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KARLETON HACKETT, in the *Chicago Evening Post.*

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first prize at the following competition. No prize was awarded; Dukas thereupon performed his military duty.

He had already written three overtures for orchestra. Pasdeloup had promised to play "Le Roi Lear"; "Goetz de Berlichingen" was heard at Geneva, led by Hugo de Senger, in September, 1884; "Polyeucte," composed before these two, the only one of the three that has been published, was produced at a Lamoureux Concert, Paris, on January 23, 1892.

Guiraud, his teacher, had left an opera, "Frédégonde," unfinished. Dukas and Saint-Saëns completed it. The instrumentation of the first three acts is by Dukas, who also took part in the rehearsals and mounting for the first performance at the Opéra, Paris, on December 18, 1895: Brunhilda, Mlle. Lafargue; Frédégonde, Mme. Héglon; Mérowig, Alvarez; Hilpéric, Renaud; Prétextut, Fournets; Fortunatus, Vaguet; Lendiric, Ballard. Ballet:

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Mmes. Hirsch and Sandrini; M. Ladam. There were four performances that year, four in the year following. In "Annales du Théâtre" for 1895, the opera is thus described: "lyric drama in five acts by Louis Gallet, music by Ernest Guiraud and Camille Saint-Saëns." It is said in this account that Saint-Saëns wrote all the ballet-music; that the opera shows the "prodigieuse maîtrise" of Saint-Saëns. The name of Dukas is not mentioned in the six pages about "Frédégonde." We have followed M. Séré's statement of Dukas's share in the completion.

In 1897 Dukas's symphony in C major was performed at an Opéra concert on January 3, 10. Paul Vidal conducted. The Scherzo, "L'Apprenti Sorcier," was played at a concert of the Société Nationale on May 18 of that year.

A pianoforte sonata in E-flat minor, composed in 1899–1900, and dedicated to Saint-Saëns, was first played (by Édouard Risler) at a concert of the Société Nationale, Paris, May 11, 1900. It is a formidable work. The performance takes up forty minutes.

Another pianoforte piece, "Variations, Interlude, and Finale sur un thème de J. Ph. Rameau," was composed in 1902.

In 1892 Dukas wrote the libretto and sketched the music for a lyric drama in three acts, "Horn et Rimenhild"; in 1899 he sketched

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music for "L'Arbre de Science," a lyric drama in four acts. These he put aside for "Ariane et Barbe Bleue," a musical tale in three acts. The book is Maeterlinck's play of the same name. The opera was produced at the Opéra Comique, Paris, on May 10, 1907. Ariane, Georgette Leblanc; La Nourrice, Mlle. Thévenet; Sélysette, Mlle. Brohly; Mélisande, Mlle. Demellier; Ygraine, Mlle. Guionie; Bellangère, Mlle. Berg; Alladine, Mlle. Badet; Barbe Bleue, Vieuille; Un Vieux Paysan, Azéma; 2e Paysan, Lucazeau; 3e Paysan, Tarquini. M. Kuhlmann conducted. The first performance in the United States was at the Metropolitan Opera House, New York, on March 29, 1911: Ariane, Geraldine Farrar; La Nourrice, Florence Wickham; Sélysette, Jeanne Maubourg; Mélisande, Rosina Van Dyck; Ygraine, Leonora Sparkes; Bellangère, Henrietta

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Wakefield; Allaline, Lucia Fornaroli; Barbe Bleue, Léon Rothier; Three Peasants, Georges Bourgeois, Bernard Begue, Basil Ruysdael. Arturo Toscanini conducted. Dukas also composed a Villanelle for horn and piano (competition of the Paris Conservatory), published in 1906; "Vocalise" for voice and piano (1907); "Prélude Élégiaque sur le nom d'Haydn"; "La Plainte au loin du Faune" for the "Tombeau de Debussy" (published by the *Revue Musicale* in 1920). For some years he has been working on a symphony in three parts on Shakespeare's "Tempest."

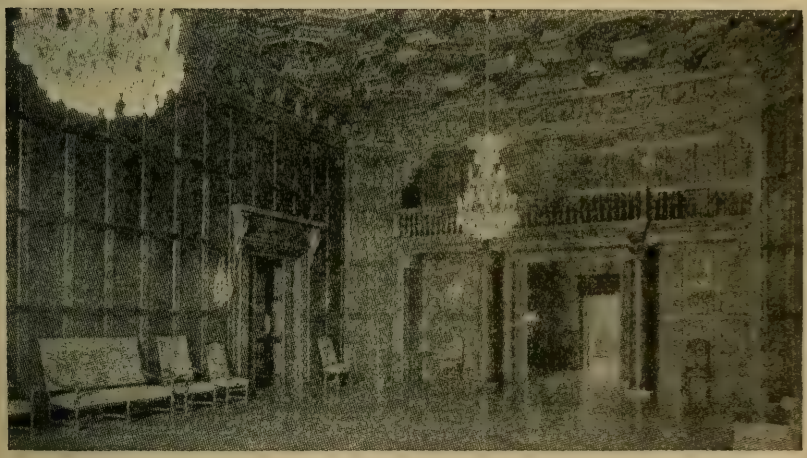
"Reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes," "La Princesse de Navarre," "Les Fêtes de Ramire," "Nélée et Myrthis," "Zéphyre"; transcription for piano, four hands, of Saint-Saëns's "Samson et Dalila";

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transcription of the score of Wagner's "Valkyrie" (for two pianos, eight hands).

From 1892 to 1902 Dukas was music critic of the *Revue Hebdomadaire;* critic from 1894 to 1903 of *Le Chronique des Arts.* After an interruption of 20 years, he has contributed to *Revue Musicale* and the *Quotidien.* He has worked on the great revised edition of Rameau's Works (A. Durand et Fils, Paris).

In 1909 he was called to be at the head of the orchestral class of the Paris Conservatory. He resigned this position in October, 1912, for reasons of personal convenience. Vincent d'Indy succeeded him. Since 1906, Dukas has been Chevalier of the Legion of Honor.

A biography of Dukas by Gustave Samazeuilh was published by A. Durand et Fils, Paris, in 1913. There is an interesting study of his art by André Cœurcy in "La Musique Française Moderne" (Librairie Delagrave, Paris, 1922).

"Dukas has become more and more exacting as far as his own composition is concerned. Always discontented with what he has written, he only consents to give it to the public when he realizes

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that he is incapable of making it more perfect. This conscientiousness and honesty in his art have made of Dukas one of the noblest figures in contemporary music. He has never sought official honors or popularity. He lives a solitary life, surrounded by a small circle of affectionate and devoted friends, avoiding salons, coteries, and concert-halls. He has never begrudged either his advice or his services to those who may appeal to him. One can hardly judge the degree to which Albeniz was indebted to him—Dukas was certainly the mentor to his budding genius. Dukas's influence on the modern school is great, because his works have revealed to them the rarest secrets of instrumentation. His music is dazzling; the most delicate tones and the rarest shades are contrasted with vigorous and warm brush-work. But he is also a great artist who knows how to create in the hearts of his audience that delightful unrest, that total abandonment to music's sway, which is the hall-mark of real genius" (Henry Prunières in "A Dictionary of Modern Music and Musicians"—1924).



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Sibelius has thus far composed at least seven symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances were on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923; January 15, 1926 (Michael Press, guest conductor).

The symphony is scored for two flutes, two oboes, two clarinets,

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I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma



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marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from

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it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo, lento, E-flat major, 2-2.

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III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

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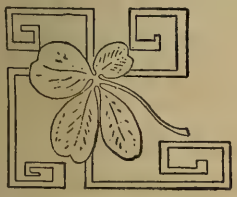
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now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate relentlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

These works by Sibelius have been performed in Boston at the concerts of the Boston Symphony Orchestra:

1904. March 12, Symphony No. 2 (Mr. Gericke).

1907. January 5, Symphony No. 1; April 20, Violin Concerto (Maud Powell) (Dr. Muck).

1908. November 21, "A Song of Spring," Op. 16; "Finlandia" (Mr. Fiedler).

1910. January 1, Symphony No. 2; March 5, "A Sagä"; April 2, Élégie and Musette from Suite "King Christian II." and Valse Triste from music for "Kuolema"; October 22, "Finlandia" (Mr. Fiedler).

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1911. January 7, Symphony No. 2; March 4, "The Swan of Tuonela"; November 18, "Karelia" Overture (Mr. Fiedler).

1912. March 9, Violin Concerto (Maud Powell) (Mr. Fiedler); November 16, Symphony No. 1 (Dr. Muck).

1913. October 25, Symphony No. 4 (Dr. Muck).

1914. October 24, "Karelia" Overture, "The Swan of Tuonela," "Finlandia"; November 14, Symphony No. 4 (Dr. Muck).

1915. January 23, Symphony No. 1 (Dr. Muck).

1916. March 10, Symphony No. 2; April 7, whole of "King Christian" Suite; November 17, Symphony No. 1 (Dr. Muck).

1917. January 12, "Night Ride and Sunrise," "The Oceanides," "Pohjola's Daughter"; October 19, "Finlandia"; November 2, Symphony No. 4; December 28, "The Swan of Tuonela" (Dr. Muck).

1918. March 1, "Night Ride and Sunrise," "Pohjola's Daughter" (Dr. Muck).

1920. October 22, Symphony No. 1 (Mr. Monteux).

1921. November 11, Symphony No. 2 (Mr. Monteux).

1922. April 7, December 15, Symphony No. 5 (Mr. Monteux).

1923. October 26, Symphony No. 1 (Mr. Monteux).

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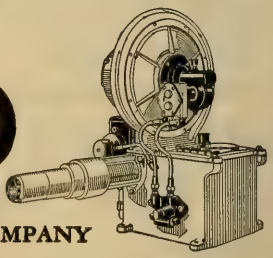
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1924. March 27, Symphony No. 2 (Mr. Monteux).

1926. January 15, Symphony No. 1 (Mr. Press, guest conductor); December 10, Symphony No. 7, "Finlandia" (Mr. Koussevitzky).

1927. February 25, "The Swan of Tuonela"; November 11, Symphony No. 5 (Mr. Koussevitzky).

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr.

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Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the

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University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an

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*"Musical Portraits" (New York, 1920).

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I. Vivo.
II. Andante.
III. Allegro vivace.
IV. Allegro energico.

(First Performance)

Borodin Aria from the Opera "Prince Igor"

Holst . . . "Ode to Death," Poem by Walt Whitman, Set to Music for Chorus and Orchestra, Op. 38

Schmitt Psalm XLVII, for Orchestra, Organ, Chorus and Solo Voice, Op. 38

CECILIA SOCIETY, MALCOLM LANG, Conductor

SOLOIST

NINA KOSHETZ

There will be an intermission after Holst's "Ode to Death"

A lecture on this programme will be given by Prof. John P. Marshall on Wednesday, February 8, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Avierino, N., Bernard, A., Gerhardt, S., Deane, C.

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Bedetti, J., Keller, J., Zighera, A., Barth, C., Langendoen, J., Droeghmans, H., Stockbridge, C., Warnke, J., Fabrizio, E., Marjollet, L.

Basses.

Kunze, M., Vondrak, A., Lemaire, J., Oliver, F., Ludwig, O., Frankel, I., Girard, H., Dufresne, G., Kelley, A., Demetrides, L.

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Beck Symphony No. 3, for String Orchestra

I. Vivo.
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III. Allegro vivace.
IV. Allegro energico.

(First Performance)

Holst . . . "Ode to Death," Poem by Walt Whitman, Set to Music for Chorus and Orchestra, Op. 38

(First time in Boston)

Rimsky-Korsakov . . . Overture to the Opera, "A Night in May"

(First time at these concerts)

Borodin Aria from the Opera "Prince Igor"

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SYMPHONY NO. 3 FOR STRINGS CONRAD BECK

Beck is unknown to the editors of the latest musical encyclopædias. We are told that he studied with Arthur Honegger; that while his home is in Zurich, he spends much time in Paris.

"Conrad Beck, the young Swiss musician, twenty-six years of age, lives in Paris and belongs to the circle of musicians grouped about Arthur Honegger. The personal qualities of his work, his creative force, and the mastery of his writing, have enabled him quickly to acquire a place in the advance guard of the younger school; and his works, notably his Third String Quartet, are frequently performed in Europe.

"The Third Symphony for string orchestra dates from the summer of 1927. This work is rather severe in character and concise in structure. It is built almost entirely upon a general theme and its counter subject, variously developed."

The Symphony, published in 1928, is dedicated to Walther Straram.* The performance in Boston is the first.

A Sinfonietta by Beck was performed at Walther Straram's

*Walther Straram was an assistant conductor at the Boston Opera House during the season 1912–13, 1913–14. In 1913 he was a pianist at the Sunday concerts in the Opera House. In 1914 he was "musical assistant" in the production of several operas.

Songs from Recent Boston Programmes

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Seven Songs from "Told in the Gate"	**David Blair McClosky**
The Jacqueminot Rose	**Mrs. Richard Stevens**
Jane Leland Clarke, Moonlight Deep and Tender	**Ida Richmond**
Into the Sunshine	**Yvonne des Rosiers**
Over the World to You	**Joseph Ecker**
Across the Fields	**Joseph Ecker**
Mabel W. Daniels, Daybreak	**Edith Bullard**
Glory and Endless Years	**Mrs. Winslow Porter**
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Five French Canadian Songs	**Berthe Hebert**
Henry Hadley, Egyptian War Song	**James R. Houghton**

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concert in Paris on March 10, 1927; a string quartet was played at an S. M. I. concert in Paris on March 2, 1927. Beck's String Quartet, No. 3, was performed at the Frankfort Music Festival on July 2, 1927.

"Ode to Death," Poem by Walt Whitman, set to music for Chorus and Orchestra, Op. 38 . . . Gustav Theodore Holst

(Born at Cheltenham, England, on September 21, 1874; living in London)

The "Ode to Death," composed in 1919, was produced at the Leeds Festival of 1922.

The words of the "Ode to Death"—the title is Holst's own—are taken from Walt Whitman's "President Lincoln's Burial Hymn," a title given by Whitman in 1871 to a group of poems entitled in 1881 "Memories of President Lincoln." The original title was "When Lilacs Last in the Door-Yard Bloom'd." Whitman was at home with his mother in Brooklyn, N.Y., when the news came on the morning of April 15, 1865, that Lincoln had been assassinated the night before.

"It was lilac-time in the straggling, half-rural Brooklyn streets, and the sight and odor of the blossoms were at once and forever associated, in Whitman's mind, with the tragedy. The first edition

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of 'Drum Taps' was already printing, but Whitman began immediately to compose the Lincoln dirge . . . as well as the briefer lyric upon the dead leader entitled, 'O Captain! My Captain.' These, with a few other less notable pieces, formed the 'Sequel to Drum Taps,' which was separately printed, but is often bound with the unsold copies of the first edition."*

The manuscript of the now famous "Drum Taps" was taken by J. T. Trowbridge to Boston publishers, but they stupidly rejected it. The volume of seventy-two pages was finally published in New York in 1865. "When Lilacs Last in the Door-Yard Bloom'd, and Other Pieces," a little volume of twenty-four pages, was published at Washington, D.C., 1865–6.

"When Lilacs Last in the Door-Yard Bloom'd" was characterized by Swinburne before he fell under the baleful guardianship of Watts-Dunton "the most sonorous nocturn ever chanted in the church of the world." The excerpt that has been set to music by Holst and others is thus aptly described by Perry: "The grief at the passing of the great President becomes ennobled and transfigured into a song of praise." The introductory lines in section 14 of the poem are not included by Holst.

And the singer so shy to the rest receiv'd me,
The gray-brown bird I know receiv'd us comrades three;
And he sang the carol of death, and a verse for him I love.

*"Walt Whitman: His Life and Work," by Bliss Perry (Boston, 1906).

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From deep secluded recesses,
From the fragrant cedars and, the ghostly pines so still,
Came the carol of the bird.

And the charm of the carol rapt me,
As I held as if by their hands my comrades in the night,
And the voice of my spirit tallied the song of the bird.

"Ode to Death"

Come, lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death.

Praised be the fathomless Universe,
For life and joy, and for objects and knowledge curious;
And for love, sweet love—But praise! O praise and praise,
For the sure-enwinding arms of cool-enfolding Death.

Dark Mother, always gliding near, with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee—I glorify thee above all;
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach, encompassing Death—strong Deliveress!
When it is so—when thou hast taken them, I joyously sing the dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death!

From me to thee glad serenades;
Dances for thee I propose, saluting thee—adornments and feastings for thee;
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The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I know;
And the soul turning to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song!
Over the rising and sinking waves—over the myriad fields, and the prairies wide;
Over the dense-pack'd cities all, and the teeming wharves and ways,
I float this carol with joy, with joy to thee, O Death!

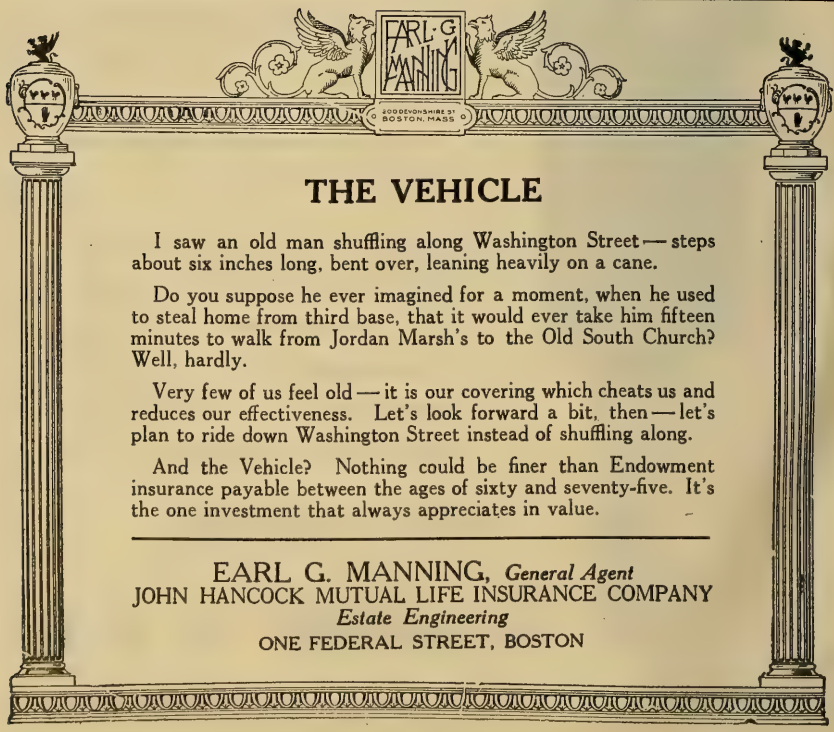
The score calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, celesta, harp, organ, and strings; but for a performance the composer says the 2d oboe, 3d and 4th horns, all the trombones, the celesta, and the organ may be omitted; and while the harp is needed, it may be replaced by a pianoforte.

*
* *

Whitman has led Holst to other compositions: Overture, "Walt Whitman," Op. 7 (1899, MS—not performed); "The Mystic Trumpeter" for soprano solo and orchestra, Op. 18 (1904); "Dirge for Two Veterans," for male voices and brass (1914).

*
* *

The excerpt from "When Lilacs Last in the Door-Yard Bloom'd" ("Ode to Death") inspired Villiers Stanford's "Elegiac Ode" (Nor-



THE VEHICLE

I saw an old man shuffling along Washington Street — steps about six inches long, bent over, leaning heavily on a cane.

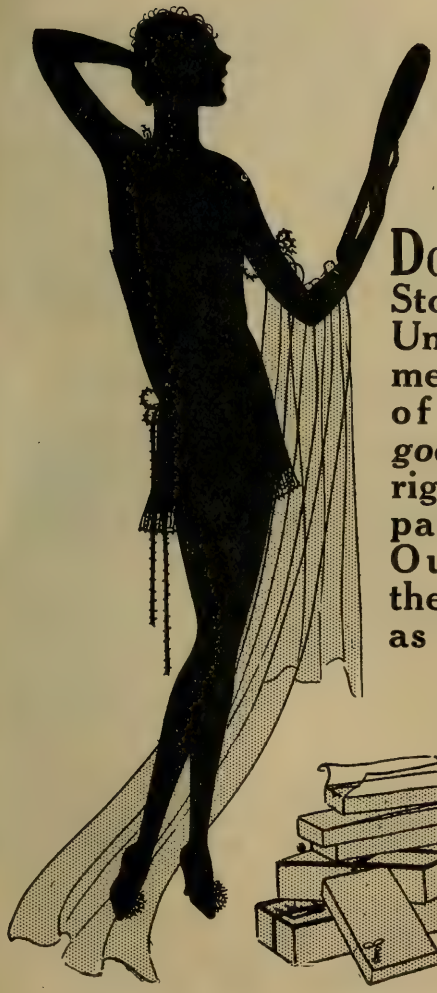
Do you suppose he ever imagined for a moment, when he used to steal home from third base, that it would ever take him fifteen minutes to walk from Jordan Marsh's to the Old South Church? Well, hardly.

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wich Festival, 1884). W. H. Neidlinger wrote a song "When Lilacs Last."

Mr. Henry G. Saunders of Toronto has drawn up a catalogue of music (1926) inspired by Whitman's poems.

The list includes 113 compositions. Among the American composers represented are Burleigh, Campbell-Tipton, Chadwick, Converse, Grainger (Australian by birth), Griffes, Huss, Kelley, Van der Stucken. Among the English are Bell, Boughton, Frank Bridge, Coleridge-Taylor, Clutsam, Delius, Harty, Cyril Scott, Vaughan Williams, Wood.

* * *

The name of the composer of the "Ode to Death" was before 1918 Gustavus Theodore von Holst. He is of Swedish extraction on his father's side; of English on his mother's. Sweden was master of the Baltic when the Holst family lived there. Branches of the family settled in Riga and Dantzig when the latter city was Polish. The Holst family went from Sweden to Russia early in the eighteenth century; the great-grandfather of the composer arrived in England about 1808. Although Gustav has no Teutonic blood, his offer to serve in the educational scheme of the Young Men's Christian Association in the World War brought with it the hint that in consequence of the feeling in England against the Germans, his aid would

The Epicure comments

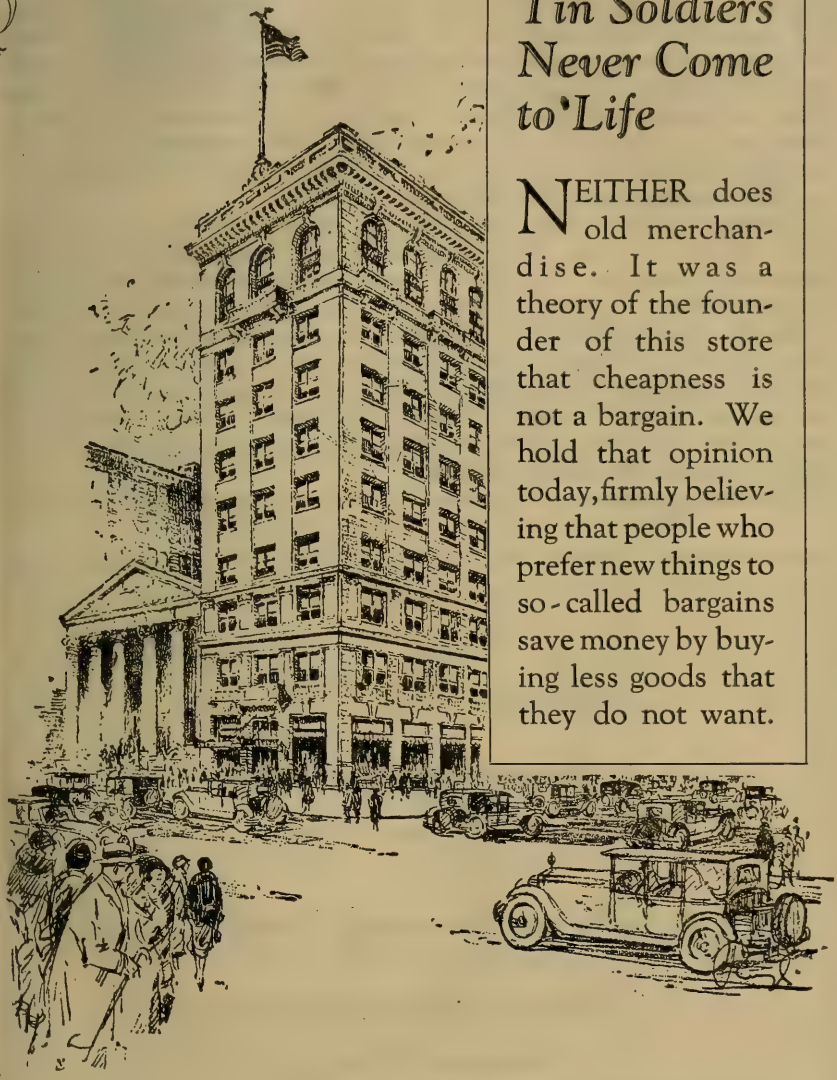
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be of more value if his patronymic were Anglicized. He therefore took legal steps to omit the "von."

Adolf Holst, the father of Gustav, made Cheltenham his abiding place. He there became known as an organist and a pianist. He wished Gustave to be a painter, but Gustav was bound to be a musician. He played the organ and was a choir-director at Wyck Rissington, Gloucestershire. In 1893 he entered the Royal-College of Music, London, where he studied composition with Villiers Stanwood, the piano with Herbert Francis Sharpe, the trombone with Case, the organ with Hoyte, and theory with Rockstro. In 1895 he obtained a scholarship in composition. Neuritis obliged him to abandon the organ and the piano. He substituted for them courses in choir-training and the trombone.

Having left the College in 1898, he played the trombone in the orchestra of the Carl Rosa English Opera Company; later in the Scottish Orchestra. In 1903 he became music-master at Edward Alleyn School, Dulwich (1903–19); Passmore Edwards Institute (1904–7); St. Paul's Girls' School from 1905, Morley College from 1907, Reading College (1919–23), and he has taught composition at the Royal College of Music from 1919. In 1924 he was elected Fellow of the Royal College of Music. He made several journeys to the Orient and served with the Salonika Expeditionary Force. In 1923 he visited the United States.

His first appearance in public was as the conductor of his Suite

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de Ballet, performed at a Patrons' Fund* concert at the Royal College of Music on May 20, 1904.

*
* *

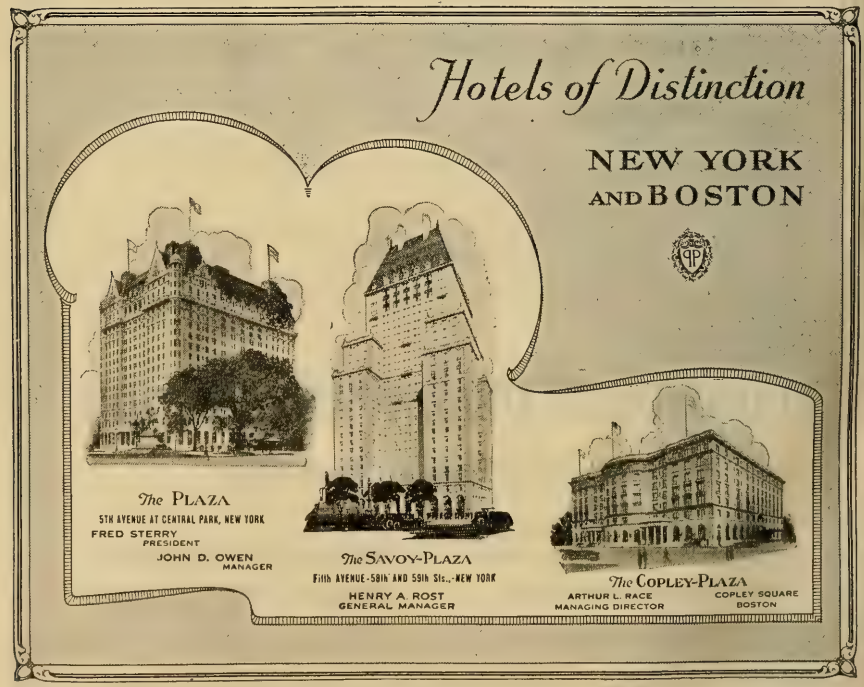
Holst is a voluminous composer. The following list of his works is probably incomplete:

OPERAS: "The Revoke," in one act, Op. 1 (1895, MS.—not performed); "The Youth's Choice," Op. 11, MS. (composed in 1902—not performed); "Sîta," in 3 acts, Op. 23 (1906, MS.—not performed); "Savitri," Opera di camera, Op. 25 (composed in 1908, produced in 1916)†; "The Perfect Fool" (composed in 1921, produced at Covent Garden, May 14, 1923); "At the Boar's Head" (text chiefly from Shakespeare; Manchester, England, April, 1925; London in the same month of 1925).

ORCHESTRAL (without and with voice): "Clear and Cool," five-part chorus and orchestra, Op. 5; "Ornults Drapa," scene for baritone and orchestra, Op. 6 (composed in 1898, MS.—not performed); "Walt Whitman," overture, Op. 7 (1899, MS.—not performed); "Cotswolds," symphony, Op. 8 (composed in 1900, performed at Bournemouth in 1902); "Ballet" suite, Op. 10 (1900); "Indra," symphonic poem, Op. 13 (1903, MS.—not performed); "King Estmere," Ballad for chorus and orchestra, Op. 7 (1903); "The Mystic Trumpeter" (Walt Whitman), soprano solo and orchestra, Op. 18 (1904); "Song of the

*The Patron's Fund was established in 1903, by S. Ernest Palmer, who gave the Royal College of Music £27,000 for the encouragement of composition by the younger British musicians. The fund was chiefly used in giving orchestral and other concerts, at which the works of British composers were presented, and at which the younger performers and singers were given an opportunity.

†"'Savitri' appears to me one of the purest, most profound, most finished works of contemporaneous English musical art."—G. Jean-Aubry in "La Musique et les Nations," 1922.



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Night," violin and orchestra, Op. 19, No. 1 (1905, MS.—not performed); Marching Song, Country Song, small orchestra (1906); "Songs of the West," orchestra, Op. 21*a* (1907, MS.); Somerset Rhapsody, for orchestra, Op. 21*b* (1907, MS.); Choral Hymns from the "Rig-Veda," Op. 26—Group 1, mixed chorus and orchestra; Group 2, female voices and orchestra; Group 3, female voices and harp; Group 4, male voices and orchestra (1908, 1909, 1910, 1912, respectively); Incidental music to "A Vision of Dame Christian," a masque, Op. 27*a* (1909, MS.); Incidental music to Stepney pageant for children, Op. 27*b* (1909, MS.); First Suite for military band, Op. 28*a*; "Oriental" Suite for orchestra, "Beni Mora," Op. 29, No. 1 (1910); "The Cloud Messenger" for chorus and orchestra, Op. 30 (1910); "Christmas Day," for chorus and orchestra (1910); Invocation for violoncello and orchestra Op. 19, No. 2 (1911); Second Suite for military band, Op. 28*b* (1911); "Hecuba's Lament" from "The Trojan Women," for alto solo, chorus, and orchestra, Op. 31, No. 1 (1911); "Phantastes," Suite for orchestra, Op. 29, No. 2 (1911); 2 Psalms chorus, strings, and organ (1912); "Hymn to Dionysius," soprano and alto chorus, with orchestra, Op. 31, No. 2 (1913); "St. Paul's," Suite for strings (1913); "Dirge for two Veterans" (Walt Whitman), male voices and brass (1914); "The Planets,"* Suite for large orchestra, Op. 32 (1915–16); "Japanese" Suite for orchestra, Op. 33 (1916); choruses from "Alcestis," for female voices, harp, and flutes (1916); Three Hymns for chorus and orchestra, Op. 36 (1916); "Hymn of Jesus," for 2 choruses and semi-chorus, orchestra, piano, and organ, Op. 37 (1917); Ballet for orchestra to "The Perfect Fool" (1918); "Ode to Death" (Walt Whitman), chorus and orchestra (1919); Fugal Overture for orchestra, Op. 49 (1922); Fugal Concerto, flute and oboe, with accompaniment of strings (1923); Choral Symphony (text from poems of Keats; Leeds Festival, October 7, 1925).

CHAMBER MUSIC, ETC.: Fantasiestücke, oboe and strings, Op. 2 (1896, MS.); Quintet for wind instruments, Op. 4 (1903, MS.—not performed); Piano Quintet, Op. 3 (1896, MS.—not performed); Hymns from the "Rig-Veda" for solo violin, Op. 24 (1907).

*"The Planets" was performed in Boston by the Boston Symphony Orchestra, Mr. Monteux, conductor, on January 26, 1923.

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OVERTURE TO THE OPERA "A NIGHT IN MAY"

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin in the government of Novgorod, March 18, 1844; died at Leningrad on June 21, 1908)

This opera, based on a story by Gogol, was composed in 1877–8. The first performance was at St. Petersburg (now Leningrad), on January 9, 1880. The opera met with little success, nor did it win much favor in Russia when the revision was produced in 1894. Rimsky-Korsakov speaks of "middling success." At Frankfort there was only a courteous reception; Prague was more cordial.

In his interesting memoirs, Rimsky-Korsakov, speaking of "A Night in May," says that this story of sun and sun-god worship also brings in the survival of pagan beliefs, rites, superstitions in Christian observances; that this operatic story is connected with the Russian Trinity or Rusalnaya Week, called the "Green Christmas." He also says that when he wrote it, memories of his betrothal came to him. The opera is dedicated to his wife.

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Mme. NINA KOSHETZ was born at Moscow. Her father, Paul Koshetz, was a tenor in the Imperial Opera of that city. She began to study the pianoforte at the age of four. When she was nine she gave a recital. At eleven she entered the Moscow Conservatory where she studied with Safonov and Igoumenev. When she was eighteen she took lessons in singing of Masetti and in composition with Taneiev. Later she was coached in Paris by Felia Litvinne. Her first operatic engagement was at Moscow, where her repertoire included Russian, Italian, and French operas. She appeared as a "guest" at the Petrograd Imperial Opera. After the Bolshevik upheaval, she escaped from Russia and came to the United States.

She sang in New York for the first time at a lecture recital of the Schola Cantorum at the house of Mrs. Vincent Astor on December 16, 1920. At a concert of the Schola Cantorum in New York on January 12, 1921, she presented a programme of songs by Russian composers from Glinka to Scriabin. She gave a recital in New York on March 27, 1921, when her programme included songs by Handel, Mozart, Lalo, Brahms, Debussy, Scriabin, Barlow, Bibb, and Prokofieff's "Jewish Cradle Song" without words. On December 30, 1921, in Chicago, as a member of the Chicago Opera Company, she "created" the part of Fata Morgana, the witch, in Prokofieff's opera "The Love for Three Oranges" (sung in French), and took that rôle when the opera was performed at the Manhattan Opera House, New York, on February 14, 1922.

Her first appearance in Boston was at a concert of the Boston Symphony Orchestra on March 3, 1922: Air from "The Tsar's Bride," Prokofieff's Song without words (written for her), and Parasha's Reverie and Dance from Moussorgsky's "Fair of Sorotchinsk."

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ARIOSO OF JAROSLAVNA FROM THE OPERA "PRINCE IGOR,"—ACT I, SCENE 2 ALEXANDER PORPHYRIEVICH BORODIN

(Born at Leningrad, November 12, 1834; died there February 27, 1887)

The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakov and Glazounov, was produced at Leningrad, November 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melnikov, Wassilev, Ougrinowitch, and Stravinsky.* The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915: Igor, Amato; Jaroslavna, Mme. Alda; Vladimir Igorevitch, Botta; Prince Galitzki, Didur; Konchak, Didur; Konchakovna, Mme. Perini.

The following text is translated freely from the French version of the libretto:

It's a long time ago that Igor, my noble spouse, my gentle, dear Igor left, with his brother, for the war, yet no word has come from him. I'm in despair, sadly counting the days, hiding my tears. I beg the aid of heaven to calm my fears; that it may watch over him for whom I wait, a mourning wife, whose heart is wrung with anguish. Weep! Vain for you is the flight of the hours. Time passes; my heart still aches.

Gone are the days when my Igor was the idol of our home; when I was overjoyed. I mourn the vanished happiness; for me there is no comfort. Return, my noble Igor; my heart is ever trusting and hoping. Towards you, my treasure, towards you far distant, vainly my lament is borne. In the black

*Fedor Ignatizvich Stravinsky, the father of Igor, the composer.

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night I dream sad dreams. I see Igor stretching out his arms and gently calling me. My heart flutters in the darkness, but soon the vision passes. Frozen with fear, I shudder on awakening, give way to grief. I sleep no more.

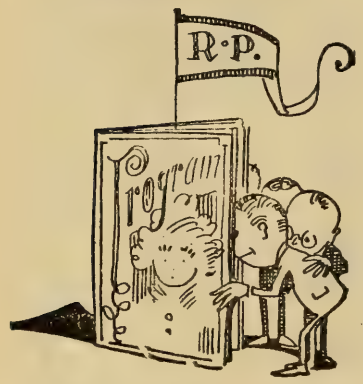
Prince, when will you return, be near again your wife? I weep far from you; sad is my soul.

(Sunk in thought, Jaroslavna covers her face with her hands.)

* * *

The story of the opera has been told as follows in the programme books of the Chicago Symphony Orchestra, ably edited by Mr. Felix Borowski:—

"The plot of 'Prince Igor' is concerned with the expedition of Igor, Prince of Séwersk, against the Polovtsi. In spite of an eclipse of the sun, which is regarded as an evil omen, Igor sets forth with his son Vladimir, leaving his wife Jaroslavna to the care of his brother-in-law, Prince Galitzky. The latter, a dissolute noble, conspires against Igor during the latter's absence, but Igor has troubles in his own camp. He is wounded and captured by the Polovtsi; but the head of that people, Khan Konchak, filled with admiration at the intrepidity of his foe, treats him as a guest rather than as a captive. Meanwhile, Igor's citadel, Poutivle, has fallen into the hands of Khan Gsak, who returns to the camp of the Polovtsi with much booty and many prisoners. Igor, who has previously rejected an avenue of escape offered him by one of the Polovtsian soldiers—a convert to Christianity—now hearkens to the entreaties of his son



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Vladimir that he should make his way to the assistance of his own people. The Polovtsian warriors are plied with koumiss and they soon fall into a drunken sleep. But Vladimir loves and is loved by Konchakovna, the daughter of Khan Konchak. She learns of the projected escape of Igor and his son, and she entreats the young man to remain. He refuses, and the girl gives a signal; Vladimir is captured, but his father escapes. The last act shows the return of Prince Igor to his consort Jaroslavna, who is weeping amidst the ruins of her palace even as her husband and his escort appear upon the scene."

* * *

Borodin's first symphony, E-flat major, begun in 1862, completed in 1867, was performed at Leningrad, January 16, 1869. He then wrote a few songs and worked on an opera based on Mey's drama "The Betrothed of the Tsar," but the subject finally displeased him and he put the work aside, although it was far advanced. Then Vladimir Stassov (1824–1906), a celebrated art and music critic of Leningrad, furnished him with the scenario of a libretto founded on a national epic poem, "The Epopee of Igor's Army," by an unknown author, but considered worthy of a place by the side of the classic epics. This poem told the story of an expedition of Russian princes against the Polovtsians, a nomadic people of the same origin as that of the ancient Turks. The Polovtsians invaded the Russian principalities in the twelfth century. The struggle between Russian and Asiatic nationalities pleased Borodin. He

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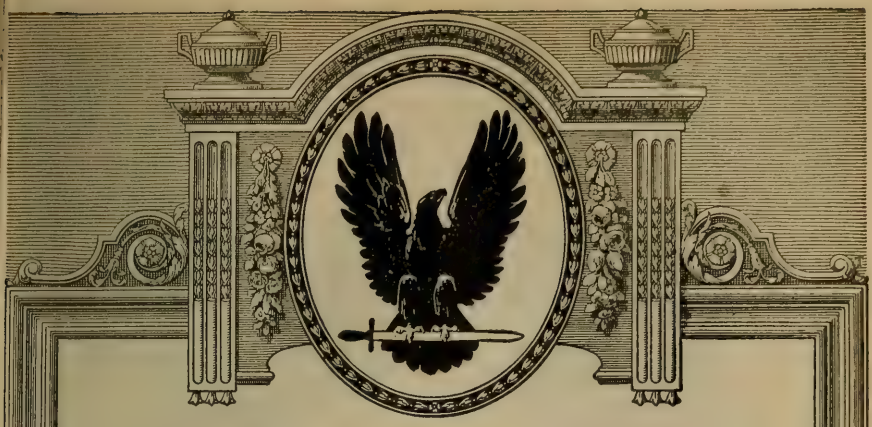
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wrote the libretto and thoroughly prepared himself: he read old epic poems, "The Battle Beyond the Don," "The Battle of Mamaï"; he read the epics and folk-songs of Little Russia; he collected old folk-tunes and received from the traveler Hunfalvi, songs of Middle Asia; he introduced comic characters for the sake of contrast. Having composed a few pages of music, he was discouraged at the end of the year. Stassov hints that Borodin's discouragement grew from those near him, among them his wife: the time had passed, they said, for writing operas on heroic or legendary subjects; the modern drama was the thing. When any one deplored in his presence the loss of so much material, he replied that it would go into his second symphony.

In 1871 Ghédeunov, the director of the Russian Opera, wished to produce an operatic ballet "Mlada." The fourth act was intrusted to Borodin. He, Cui, Moussorgsky, and Rimsky-Korsakov were to write the vocal music; Minkus, the ballet music. Borodin read and read books on the religious ceremonies of the Slavs, as the

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treatise by Professor Srezniewski. He worked zealously on the music. The scenery demanded so great an expense that the production was postponed. Borodin turned to his second symphony, but did not forget "Prince Igor." Encouraged by Dr. Schonorov, who served in the Caucasus, he revised the libretto, introducing material intended for "Mlada."

He worked under disadvantages. His wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid; his own health was wretched. In April, 1875, he wrote a dismal letter to Mme. Karmalina in which he spoke of his professional, academic, and scientific work, his interest in the teaching of women, his embarrassed pecuniary condition. His mind was distracted. "I am like a consumptive who, hardly able to breathe, dreams of making the goat's-milk cure, of traveling in the Midi, or running over fields studded with flowers. Yet I dream of writing an opera. . . . I have already written a grand Polovtsian march, an air for Jaroslavna, the lament of Jaroslavna in the last act, a little chorus of women in the camp of the Polovtsi, and Oriental dances (for the Polovtsi were Oriental people), I have put together various material, I have completed several numbers. But when shall I be done with it all? I do not know."

Alfred Habet's Life of Borodin (Paris, 1893), with a free use of Stassov's biography and the correspondence, contains much of interest about the composition of "Prince Igor" and Borodin's opinions about opera in general. He wrote in 1876: "When I speak of

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this work, I am obliged to laugh at myself. I am reminded of the sorcerer in 'Russlan,' who, while his heart is full of love for Naina, does not perceive that time flies, nor does he prepare himself to solve the question until he is white, as is his betrothed, with age. . . . I compose better in summer, for I am then fully in health. . . . Now that a chorus from 'Igor' has been performed, the public knows that I am composing an opera. I find myself in the position of a girl who has lost her innnocence and for that very reason acquired a sort of freedom; today, whether I wish it or not, I must complete the work. . . . I have always disagreed with many of my friends about opera. Recitative is not in my nature or character. I am attracted by melody and cantilena. I am more and more borne towards rounded and concrete forms. In opera as in decorative art, details, minutiæ are out of place; only grand lines are necessary; everything should be clear, decided, practicable for voices

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and instruments, and the voices should take the first place; the orchestra the second."

Early in 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and do not reach the goal. Time flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

His second symphony,* written in 1871–77 and produced at Leningrad on February 14, 1877, is closely associated with "Prince Igor." The old heroic Russian form dominates it as it does the opera. In 1879 Borodin wrote a letter in which he gave many details about the opera and opinions about the singers to take part.

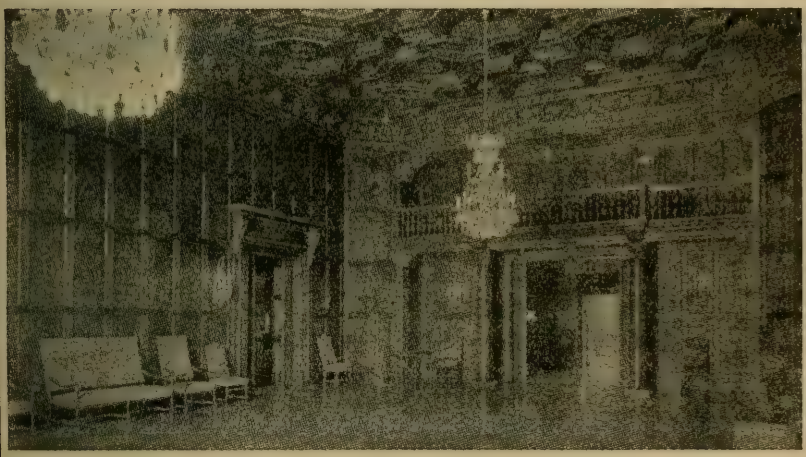
*Performed in Boston for the first time on December 14, 1912, by the Boston Symphony Orchestra.

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He did not wish two rôles to be taken by one person. "I am an enemy of dualism and dualistic theories in chemistry, biology, psychology, and philosophy—as in the empire of Austria-Hungary." Stassov had reproached him for the abundance of choruses. Borodin answered that the choruses were constantly interrupted by recitations and solo measures; that choruses were necessary so that the singer might rest: "A singer is a human being, not a phonograph, not a hand-organ; never leaving the stage, constantly emitting high notes, a singer will soon be lost in the flower of her age and at the zenith of her glory, if she is not allowed rest."

Borodin did not think it possible to produce "Prince Igor" on a foreign stage. "It is essentially," he said, "a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality alive again on the stage."

* * *

The opera, as we have said, was incomplete at Borodin's death; that is to say, many pages of the score had not been orchestrated. Rimsky-Korsakov orchestrated the Prologue, acts i., ii., iv., and the Polovtsian March, No. 18, of act iii. Glazounov edited, after material left by Borodin, all the other pages of act iii. The overture was only in Borodin's head; but Glazounov, having heard him play it frequently, wrote it from memory, completed, and orchestrated

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it. The score was published in 1889 with translation into French and German.

The edition for voice and pianoforte was prepared by S. M. Blumenfeld, F. M. Blumenfeld, Glazounov, G. O. Dütsch, N. A. Sokolov, Rimsky-Korsakov, and Mme. Rimsky-Korsakov. The edition for pianoforte, two hands, was edited by F. M. Blumenfeld. The overture, dances, and march have been arranged for pianoforte (four hands) by N. Sokolov.

* * *

Rimsky-Korsakov in his Autobiography describes the completion of "Prince Igor":

"During the season of 1878–79 the Free Music School had accumulated funds, after a year of silence and rest. Thanks to Balakirev's efforts, the honorary members had been paying their dues. Concerts could now be resumed. I announced four subscription concerts; they took place on January 16th and 23d and February 20th and 27th. Each was a mixed program, as in former years. Among others, the following numbers were performed for the first time: The Khorovod 'Proso,' the chorus of nymphs and the song about the Mayor from 'May Night'; Liszt's 'Hamlet'; the chorus from Liadov's 'Bride of Messina'; Konchak's aria, the closing chorus and Polovtsian dances from Borodin's 'Prince Igor'; the tableau at the Monastery of the Miracles (Pimyen and Grigori) from Moussorgsky's 'Boris Godunov'; Balakirev's 'Bohemia' Overture.

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At that time, 'Prince Igor' moved slowly, but progressed notwithstanding. How much pleading and importuning I had to spend on dear old Borodin to persuade him to orchestrate several numbers for these concerts! His swarming engagements in connection with his professorship and medical courses for women were always in the way.

"Owing to his infinite kindliness and his entire lack of self-love, these surroundings made it extremely inconvenient for him to work at composition. One might come again and again, and keep demanding how much he had written. Net result—a page or two of score, or else—nothing at all. To the query: 'Alexander Porphyrievich, have you done the writing?' he would reply: 'I have,' and then it would turn out that the writing he had done was on a batch of letters!

" 'Alexander Porphyrievich, have—you—finally—transposed such and such a number of the opera score?'

" 'Yes, I have,' he would reply earnestly.

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"'Well, thank the Lord! at last!'

"'I transposed it from the piano to the table,' he would continue with the same earnestness and composure!

"A really definite plan and scenario were still non-existent; at times more or less completed numbers were composed, and again—numbers that were merely sketchy and chaotic. Still, by this time, the following had been composed: Konchak's aria, Vladimir Galitzki's song, Jaroslavna's Lament and her arioso, the closing chorus, the Polovtsian dances, and the chorus at Vladimir Galitzki's feast. I had to beg the author for these excerpts for performance at the concerts of the School. Konchak's aria he had orchestrated throughout, but there was no end to the waiting for the orchestration of the Polovtsian dances and of the closing chorus. And yet these numbers had been announced and rehearsed by me with the chorus. It was high time to copy out the parts.

"In despair I heaped reproaches on Borodin. He, too, was not



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over-happy. At last, giving up all hope, I offered to help him with the orchestration. Thereupon he came to my house in the evening, bringing with him the hardly touched score of the Polovtsian dances; and the three of us—he, Liadov, and I—took it apart and began to score it in hot haste. To gain time, we wrote in pencil and not in ink. Thus we sat at work until late at night. Borodin covered the finished sheets of the score with liquid gelatine, to keep our pencil marks intact; and in order to have the sheets dry the sooner, he hung them out like wash on lines in my study. Thus the number was ready and passed on to the copyist. The orchestration of the closing chorus I did almost single-handed, as Liadov was absent for some reason. Thus, thanks to the concerts of the Free Music School, some numbers were finished partly by the composer himself and partly with my help, during that year as well as during the following season of 1879–80. At all events, had there been no concerts of the Free Music School, the fate of the opera, 'Prince Igor,' would have been different."

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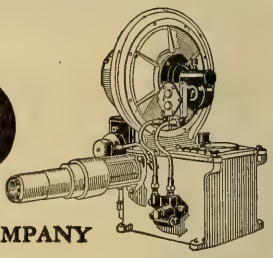
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Florent Schmitt

(Born at Blâmont [Meurthe-et-Moselle], France, on September 28, 1870; now living in Paris)

Schmitt, having taken the first *second grand prix de Rome* in 1897 with his cantata "Frédégonde," was awarded in 1900 the first *grand prix* for his cantata "Sémiramis" (text by Eugène and Édouard Adenis). He sent as his fourth *envoi* from Rome five "Feuillets de Voyage" (10 pieces in two volumes for four hands), orchestrated; "Musiques de plein air" for orchestra, and this "Psalm."

The "Psalm," with his other chief works, composed at Rome, was performed at the Paris Conservatory in December, 1906. It was performed with great success at the first orchestral concert of the Société Musicale Indépendante, Paris, on June 9, 1910.

The first performance in Boston was on December 18, 1913, the Cecilia Society, Arthur Mees conductor; Marie Sundelius, soprano. This was the first performance in the United States.

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The text of the Psalm in Lemaistre de Sacy's version has been arranged by Schmitt for his musical purpose:

PSALM XLVII

(King James Version)

O clap your hands, all ye people;
Shout unto God with the voice of triumph.
For the Lord most high is terrible;
He is a great King over all the earth.
He shall subdue the people under us,
And the nations under our feet.
He shall choose our inheritance for us,
The excellency of Jacob whom he loved. Selah.
God is gone up with a shout,
The Lord with the sound of a trumpet.
Sing praises to God, sing praises:
Sing praises unto our King, sing praises.
For God is the King of all the earth:
Sing ye praises with understanding.
God reigneth over the neathen:
God sitteth upon the throne of his holiness.
The princes of the people are gathered together,
Even the people of the God of Abraham:
For the shields of the earth belong unto God:
He is greatly exalted.

PSAUME XLVI

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Il a choisi dans son héritage la beauté de Jacob, qu'il a aimée avec tendresse.

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PSALMUS XLVI

Omnes gentes, plaudite manibus, jubilate Deo in voce exultationis.
Quoniam Dominus excelsus, terribilis: Rex magnus super omnem terram.
Subjecit populos nobis, et gentes sub pedibus nostris.
Elegit nobis haereditatem suam speciem Jacob, quam dilexit.
Ascendit Deus in jubilo, et Dominus in voce tubae.
Psallite Deo nostro, psallite: psallite Regi nostro, psallite.
Quoniam Rex omnis terrae Deus: psallite sapienter
Regnabit Deus super gentes: Deus sedet super sedem sanctam suam.
Principes populorum congregati sunt cum Deo Abraham: quoniam dii fortes terrae vehementer elevati sunt.

* * *

This Psalm is still called "Psalm XLVI"; but the score is entitled "Psaume XLVII" (in the Vulgate XLVI). "This," says Emile Vuillermoz, "is the numbering adopted by profane philologues and

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* * *

Schmitt has been represented as follows at the concerts of the Boston Symphony Orchestra in Boston:

1913. November 29, "La Tragédie de Salomé" (after a poem by Robert d'Humières*), Dr. Muck, conductor.

1919. March 14, "Musiques de plein-air," Mr. Rabaud, conductor; December 19, "La Tragédie de Salomé," Mr. Monteux, conductor.

1924. October 17, "Rêves," Mr. Koussevitzky, conductor.

* * *

*Killed in 1915, fighting for France.

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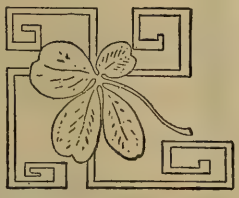
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Other works of Schmitt's performed in Boston:

Rapsodie Viennoise, for orchestra. Mrs. R. J. Hall's concert, March 11, 1912. Mr. Longy, conductor.

Chansons à quatre voix, with orchestra or pianoforte, four hands. Sunday Orchestral Concert at the Boston Opera House, January 5, 1913 (Mmes. Barnes and Gauthier, Messrs. Diaz and Sampieri; Messrs. Straram and Strong, pianists). Cecilia concert, February 19, 1919.

Lied and Scherzo for double quintet of wind instruments, one a solo horn. Longy Club concert, January 23, 1913.

Polish and Viennese Rhapsodies for two pianofortes (Messrs. De Voto and Mason). Cecilia concert, February 19, 1919.

* * *

The score of "Psalm 46," dedicated to Paul Bigot, architect of the Palatinate, calls for these instruments: piccolo, two flutes, two oboes, English horn (interchangeable with oboe), two clarinets, bass clarinet (interchangeable with a third clarinet), three bassoons, double-bassoon (or sarrusophone), four horns (better eight), three trum-

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pets, three trombones, bass tuba, a set of three kettledrums, bass drum, tambourine, triangle, cymbals, tam-tam, celesta, Glockenspiel, two harps, organ, strings.

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism, inclusively, were German), what we commonly call classicism in music is in truth a result of especially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service. His prize cantata "Sémiramis," was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs, Laffitte and Ballard). From Rome he sent to Paris the first movements of his pianoforte quintet, and some songs, the first year. In the second, he sent a

*The article from which we quote here and later was published in the *New Music Review* (New York) of July, 1912.—Ed.

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symphonic poem suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein air," and "Psaume XLVI" were sent the fourth year.

And then Schmitt traveled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them. At Lamoureux concerts these works were played: "Le palais hanté," January 8, 1905; "Musiques de plein air" ("Danse désuéte" and "Procession dans la montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings were performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

In 1914 Schmitt was called to the French colors. In 1921 he was appointed director of the Lyons Conservatory.

* * *

Among Schmitt's compositions are the following:

ORCHESTRAL: "En Été," Op. 3, 1893; "Combat des Rakasas et délivrance de Sîta," symphonic poem after the Ramayana, 1898; "Musiques de plein-air: Danse, Procession, Accalmie," Op. 44, 1900; "Le Palais hanté," symphonic

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study after Poe, Op. 49, 1904; "Rêves"; Rapsodie Polonaise and Rapsodie Viennoise, Op. 53, 2 and 3, originally for two pianofortes, four hands, 1904; two suites from incidental music for André Gide's adaptation of Shakespeare's "Antony and Cleopatra" (staged at the Opéra, Paris, in June, 1920), the music to the play performed in concert for the first time at a Lamoureux concert, Paris, in November, 1920.

BALLETS: "La Tragédie de Salomé"; "Ourvaci" (not completed); "Mille Neuf Cent Douze," Théâtre des Arts, Paris, April 18, 1912; "Pupazzi," Théâtre des Arts, Paris, May 23, 1912; "Le petit Elfe ferme l'œil," 1922.

CHORAL, ETC.: Psaume XLVI for solo voices, chorus, organ, and orchestra, Op. 38, 1904; Hymne funèbre for mixed chorus and military band, Op. 46, 1899; Chansons à 4 voix, for vocal quartet with accompaniment of orchestra or piano: 1. Véhémente; 2. Nostalgique; 3. Naïve; 4. Boréale; 5. Tendre; 6. Martiale,—Op. 39, 1903.

CHAMBER MUSIC: Andante et Scherzo for chromatic harp and string quartet, Op. 35, 1906; Quintet in 3 parts for pianoforte and string quartet, Op. 51, 1905-08; Lied et Scherzo for double quintet of wind instruments, of which one is a solo horn, Op. 54, 1910; Legende for viola and pianoforte (first performed at Paris in March, 1919).

•

"Reflets d'Allemagne," to which Calvocoressi refers, are pianoforte pieces for four hands: Eight Waltzes, Heidelberg, Coblentz, Lübeck, Werder, Vienne, Dresde, Nuremberg, Munich, Op. 28, 1905. "Werder," "Dresde," "Nuremberg," and "Munich" have been orchestrated. "Musiques Intimes" for pianoforte solo appeared in two volumes, Op. 16 (1897) and Op. 29 (1903). "Nuits Romaines: Le Chant de l'Anio" and "Lucioles" are Op. 23, 1901. Schmitt is given to fanciful titles. See his Op. 22, "Musiques Foraines," for pianoforte, 4 hands, 1901 (Parade, Boniment de Clowns, La belle Fathma, Les Éléphants savants, La Pythonisse, Chevaux de bois).

Other music for pianoforte, two hands: Op. 3, Three Preludes; Op. 5, Soirs, Ten Preludes; Op. 6, Ballade de la Neige; Op. 12, Two Pieces; Op. 18, Three Little Pieces; Op. 27, Four Pieces; Op. 31, Three Waltz Nocturnes; Op. 32, Little Musical Pieces, eight in number; Op. 36, Pupazzi, suite of eight pieces—this suite has been orchestrated; Op. 42, Romantic Pieces, six in number.

For pianoforte, four hands: Op. 15, Seven Pieces; Op. 26, Feuillets de Voyage, ten pieces in two volumes; Op. 34, Eight Little Pieces

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Schmitt has orchestrated a few pianoforte pieces by Chopin and Schubert.

For Goethe's "Faust" translated by Émile Vedel, produced at the Odéon, Paris, December 5, 1912, he assembled "musical adaptations," performed by the Colonne chorus and orchestra led by Gabriel Pierné.

Schmitt's "Chant du Guerre," for tenor solo, male chorus, and orchestra, poem by Léon Tonnelier, is dated January, 1915. It was performed for the first time at the Opéra, Paris, May 11, 1916 (Yvonne Gall, soprano).

The announcement was made in August, 1919, that Schmitt was writing the music for "Blanc et Noir," a "modern pantomime" by Saint-Georges de Bouhélier for the Opéra, Paris.

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Rimsky-Korsakov Introduction and March from "Le Coq d'Or"

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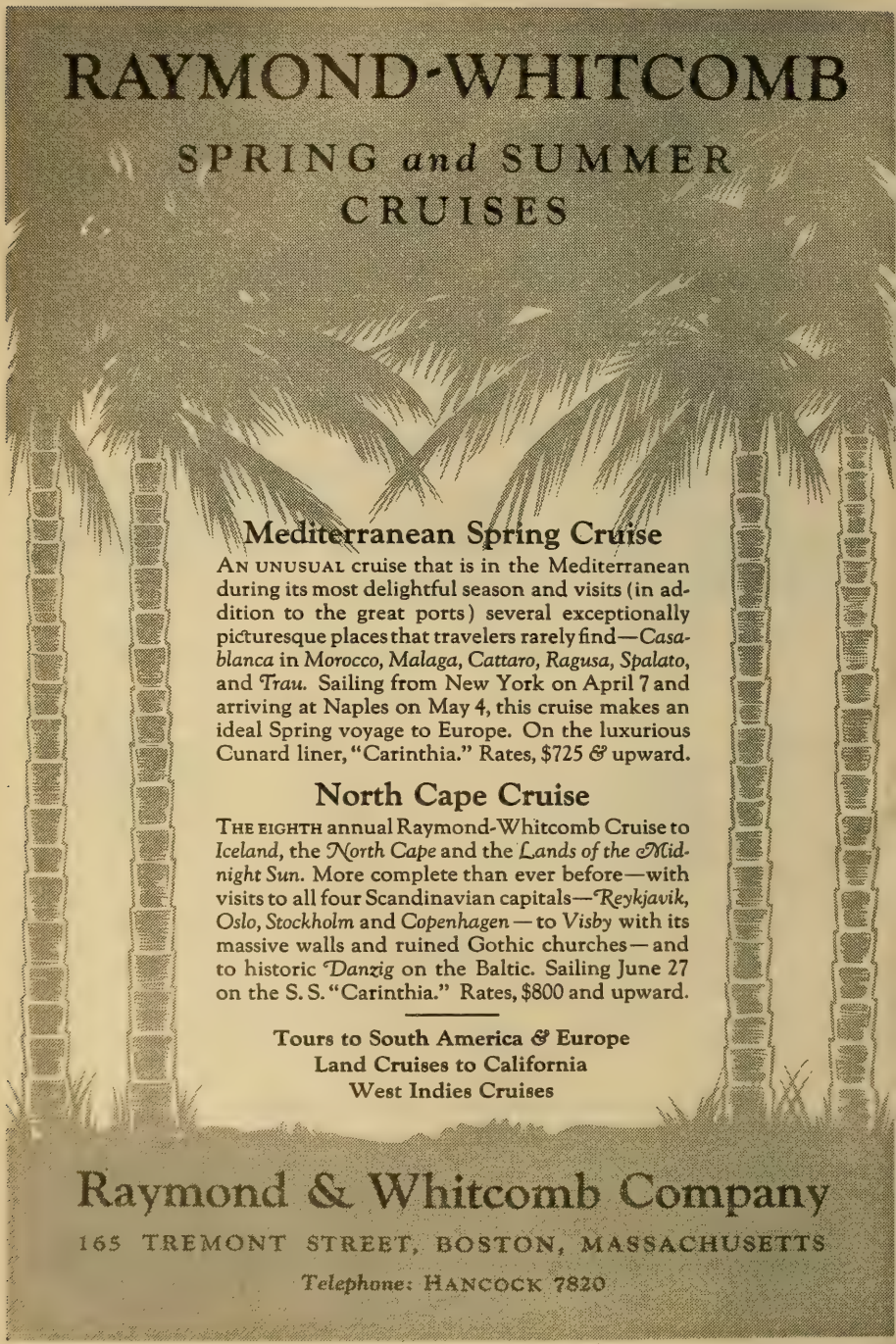
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Excerpts from "The Golden Cock": *A*, Introduction; *B*, March

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at Leningrad, June 21, 1908)

"Le Coq d'or" ("The Golden Cock"), an opera in three acts with prologue and epilogue, text by Vladimir Bielski (after Pushkin's fairy-tale*), music by Rimsky-Korsakov, was begun late in the summer of 1906. It was completed in 1907, and a production that year was planned, but the satirical treatment of monarchical institutions displeased the government censor. In March, 1909, permission was given for performance, after slight changes in the text were made. The first performance took place at Zimin's Private Opera Company at the Solodownikoff Theatre, Moscow, on September 24, 1909. The part of the queen of Shemakha was taken by Miss Dobrovolskaia; Dodon, Speranski; the General, Zaporoskess; the Astrologer, Piecock. Cooper conducted.

The opera was performed in Leningrad in 1910. It was considered there a failure, because it was impossible, as was said, for the singers to maintain the demanded action on the stage.

*Pushkin's poem was written at a time when the Napoleonic wars had inspired a spirit of revolt in Russia.

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In 1912 Michel Fokine thought the opera could be turned into an opera-pantomime. The composer's family objected, saying that the work should be performed as an opera or not at all. Fokine took the work to Paris, where it was performed at the Opéra on May 24, 1914. Thamar Karsavina was the chief dancer as the Queen. Her associates were Bougakov, Kowalski, and Cecchetti. The chief singers were Mme. Dobrovolskaia; Messrs. Altchevsky* and Basile Petrov. Cooper† conducted.

The first performance in the United States was at the Metropolitan Opera House, New York, on March 6, 1918. Mr. Monteux conducted.

	Singers	*Pantomimists*
The Queen	Mme. Barrientos	Rosina Galli
Amelfa	Miss Braslau	Queenie Smith
King Dodon	Mr. Didur	Mr. Bolm
The General	Mr. Ruysdael	Mr. Bartik
The Astrologer	Mr. Diaz	Mr. Bonfiglio
The Prince	Mr. Audisio	Mr. Hall
A Knight	Mr. Rescheglian	Mr. Johnson
The Voice of the Cock	Mme. Sundelius	

*Ivan Altchevsky, tenor, sang in Symphony Hall, Boston, March 9, 1897, in a concert with Mme. Melba, Miss Sassoli, harpist, and an orchestra of fifty Symphony players, led by Willy Hess.

†Cooper, in the course of the engagement, was called to London. Mr. Monteux conducted at short notice, with little time to study the score, and without a rehearsal of any sort.

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The first performance in Boston was by the Metropolitan Opera Company at the Boston Opera House on April 26, 1918. Mr. Monteux conducted.

	Singers	*Pantomimists*
The Queen	Mme. Garrison	Rosina Galli
Amelfa	Mme. Howard	Queenie Smith
King Dodon	Mr. Didur	Mr. Bolm
The General	Mr. Ruysdael	Mr. Bartik
The Astrologer	Mr. Diaz	Mr. Bonfiglio
The Prince	Mr. Audisio	Mr. Hall
A Knight	Mr. Rescheglian	Mr. Ioucelli
The Voice of the Cock	Leonora Sparkes	

Henry F. Gilbert's ballet on the bill, "Dance in Place Congo," was then performed here for the first time. Mme. Galli, Messrs. Bonfiglio and Bartik; Mr. Monteux, conductor.

In Fokine's arrangement the action is intrusted to the ballet. The music assigned to the characters is sung by the chief singers and chorus, dressed in dull red robes, and seated on terraces set at the right and left of the stage. The scenery and costumes for the performances in New York and Boston were designed by Will Pogany. Mr. Bolm was the stage manager.

An orchestral suite has been made from the music. The first movement includes the Introduction and extracts from the first act;

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the second and third movements, extracts from the second act; the fourth, extracts from the third act, including the Introduction, march, death of Dodon, whose brain is pierced by the golden cock, and vanishing of the Queen.

The Introduction to the opera, played at this concert, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, two trumpets, kettledrums, side drum, cymbals, Glockenspiel, celesta, harp, and strings (with trombones at the end). In the March, a tromba alta in F, triangle, and bass drum are added.

The Introduction and March were played in Boston at a concert of the Boston Symphony Orchestra, Mr. Monteux conductor, on April 16, 1920.

* * *

Mrs. Rosa Newmarch says that "Coq d'Or," in spite of the Eastern origin of the tale, recalls the simple customs and daily life of the great Slav people.

In the first scene King Dodon, in a hall of his palace, is holding a council of his boyards. He is weary of royal duties, of continuous warfare with his neighbors; he craves rest. Prince Guidon, his heir, advises him to call back the troops from the frontier; the capital should be well pro-

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visioned; while the enemy is ravaging the rest of the country, the King could be quiet and in peace. Old General Polkan does not approve this plan; nor does he agree with foolish advice given by the King's younger son. The whole assembly soon quarrels over the solution of the problem.

The golden cock, given to Dodon by the royal Astrologer, is set as a weather-vane to warn against danger. The King is highly pleased. He offers to reward the Astrologer, who says he wishes neither treasures nor honors, only a diploma drawn up in legal form. "Legal?" cries the King. "I don't know what you mean. My desires and caprices are the only laws in this place." Dodon's bed is brought in. The Chatelaine tucks him in for a sound sleep. The cock crowing suddenly summons him to the war.

In the second act, the King and the Voyevoda Polkan come to a narrow pass where their army has been annihilated. The two royal princes have slain each other. From a tent comes the ravishingly beautiful Queen of Shemakha. Dodon is infatuated by her. With a tambourine in her hand she dances, and invites the King to dance with her. Old and fat, he obeys, and does not see that she mocks him. He begs her to be his bride. They return to the capital in a chariot of gilt.

Act III. The capital is agog to welcome Dodon and his bride. "Jump and dance, grin and bow," says Amelfa the Chatelaine, "but don't expect anything in return." The Astrologer stops the procession to obtain his reward. He demands the Queen, whereupon Dodon strikes him dead. The cock flies at Dodon and with one stroke of his beak pierces his skull. There is a thunderclap; darkness and silence, broken at last by the Queen's

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laughter. When it is light, lo, the Queen and the cock have disappeared. The unhappy people mourn for Dodon:

"Our Prince, without a peer, was prudent, wise, and kind; his rage was terrible; he was often implacable; he treated us like dogs; but when his rage was once over, he was a Golden King. Oh, terrible disaster! Where shall we find another king?"

In the Epilogue the Astrologer tells the people they should not be so disturbed.

Those whom you saw
Were phantoms all.
Know that in Dodon's realm
The only human beings
Were the Queen and I. That's all.

* * *

"Coq d'or" was Rimsky-Korsakov's last opera. The others, according to Mrs. Newmarch's list, are as follows:

"The Maid of Pskov" ("Pskovitianka"), 1870–72, performed at Leningrad in 1873, revised in 1894; "A Night in May, 1878 (Leningrad, 1880); "The Snow Maiden, 1880–81 (Leningrad, 1882); "Mlada," fairy opera ballet (Leningrad, 1892); "Christmas Eve" 1874 (Leningrad, 1895); "Sadko," 1895–96 (Moscow, 1897; Leningrad, 1901); "Mozart and Salieri," 1898 (Moscow, 1898); "Boyarina vera Sheloga," musical dramatic prologue to "The Maid of Pskov" (Moscow, 1899; Leningrad, 1902); "The Tsar's Bride," 1898 (Moscow,

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1899; Leningrad, 1902); "The Tale of Tsar Saltana" 1899–1900 (Moscow, 1900); "Servilia" (Leningrad, 1902); "Katschei the Immortal" (Moscow, 1902); "Pan Voyevoda" (Leningrad, 1904); "The Tale of the Invisible City of Kitezh and the Maiden Fevronia" (Leningrad, 1907); "The Golden Cock" (Moscow, 1919).

CONCERTO FOR PIANOFORTE AND ORCHESTRA . . . BÉLA BARTÓK

(Born on March 25, 1881, at (Nagyszentmiklós), Hungary; now in the United States)

This concerto was produced at the Frankfort Festival of July, 1927. The first performance in the United States was to have been in New York, on December 22, at a Philharmonic Concert; Mr. Bartók, pianist, Mr. Mengelberg, conductor; but the concerto was withdrawn at the last moment and Bartók's Rhapsody for piano and orchestra, Op. 1, written in the composer's twenty-third year, was substituted. Mr. Lawrence Gilman, the brilliant and poetic music critic of the *Herald-Tribune,* had prepared the programme notes for the concerto, as he is the editor of the Philharmonic Programme books (also those of the Philadelphia Orchestra). These notes, full, scholarly, and interesting, were incorporated in his Sunday article

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in the *Herald-Tribune* of December 25. Through his courtesy we are enabled to give the following information.

The first movement begins with a short introduction, Allegro moderato, 2-4. The theme of this introduction is announced by four horns in unison and octaves, above a dissonant chord of trumpets and trombones.

"One uses the word 'dissonant' with full realization of the fact that this word has long ceased to have any significance as a term of indication. Broadly speaking, all contemporaneous music (unless it be deliberately archaic or neo-classic, after the manner of Mr. Stravinsky's solemn philanderings with Euterpe) is a continuous tissue of dissonances. It is 'dissonant' consistently and by intention—not occasionally and for the sake of special contrasts or effects. And therein lies its difference from all the music that preceded it in history. Concords, in the sense familiar to theorists of the age of harmonic innocence, are now almost as obsolete as derby hats, bustles, hansoms, and evening calls." The main movement, Allegro, begins with a fortissimo statement of a new musical idea; the first clause of the theme is given to the piano, punctuated by chords for strings and wind instruments. The second clause enters also for the piano, "illustrating Bartók's addiction to phrases consisting of repeated notes." A trumpet, "against a horn in contrary motion, sounds the *modus Locricus*. The 'Locrian' was the 11th ecclesiastical mode, which was rejected by the musical pietists on account of its illicit tritones. . . . To modern ears it sounds like the ascending scale B–B′ without accidentals. The hearer may be reminded that one of the characteristics of the ancient Hungarian folk music unearthed by Bartók is its use of the old church modes." And so Mr. Gilman finds in the first clause of the chief theme a suggestion of the Phrygian mode. The second section of the movement introduces new thematic material: a subject announced by the piano against pizzicato chords of strings and a counterphrase for the bassoon; and a motive in sixteenth notes for piano, wood-wind, and pizzicato strings. This section begins with



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a cadenza for the piano. The chief subject is the first theme of the Introduction changed rhythmically. There is a short coda.

The second movement, Andante, G-sharp minor, 3-8, is scored without strings; wind and percussion players only accompany the piano. The movement is in song-form. There is a rhythmic motive of three eighth notes for introduction. The piano has the chief subject, a four-voiced theme, harmonized "with delicate acerbity," while percussion instruments "tap out very softly the persistent triolet." In the second section, four melodies are contrapuntally treated in four different keys by wood-wind instruments: clarinet with subject in A minor, followed by English horn and oboe; bassoon with melody in C-sharp minor; clarinet, a third melody in B-flat; English horn with a melody in C minor "(the flute, when it enters, adheres primly to the original A-minor)." The third section of the movement is a reprise of the first, with chief theme now given to a quartet of flutes and oboes. This section leads directly into the

Finale in E, Allegro molto, 2-4. The finale is in sonata form (though a new theme is introduced in the working out). The piano loudly gives forth the chief theme. A second section of the theme is of a more lyric nature, for piano. Two "bridge themes" follow it. In the working out, the new theme is for four horns, with counter subject for trombone. This leads to a fugato, followed in turn by "an elaborate complex of rhythmic and melodic units. The coda is based on the third theme and its attendant counter subject."

* * *

When Mr. Gebhard at his chamber music concert on March 25, 1912, played Bartók's "Bärentanz,"* the composer was regarded with a certain indulgence by the audience, as, if not stark mad,

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certainly an eccentric person. There are today some, now that his reputation is firmly established, to whom his music is a stumbling block. His only important work that has been played here is his String Quartet, No. 1, performed in 1925–26 by the Hart House Quartet from the University of Toronto. Yet Adolf Weissmann, not an indulgent critic, writes in his "Problems of Modern Music": "He (Bartók) may claim that he has never bowed the knee to the gods of sensationalism and he is undoubtedly one of the most genuine and most powerful of the moderns. He takes his art very seriously, and demands a like attitude in his audience. Bartók's music diverges widely from the beaten track, and is bound to be received as a hard saying by many. There is nothing flattering about it, nothing Southern or Latin, and it does not rely on the persuasions of tune; nevertheless, even an unsympathetic hearer must feel that it is the work of a master musician and a man of character."

Bartók, from his twelfth to his fifteenth year, studied music with László Erkel at Pressburg. Entering the Royal Hungarian Academy of Music at Budapesth in 1899, he studied the pianoforte with Stephan Thoman (a pupil of Franz Erkel and Liszt; Mr. Dohnanyi was one of his pupils), and composition with Hans Koessler (a pupil of Rheinberger's). (Koessler's Symphonic Variations in

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memory of Brahms were performed in Boston at a concert of the Boston Symphony Orchestra on March 15, 1902.) Bartók remained in this Academy until 1903. In 1907, he re-entered it as a teacher of the pianoforte.

The Daily Telegraph (London) of March 14, 1925, published the following article:

"Béla Bartók contributes to the Moscow monthly *Contemporary Music* by writing an interesting autobiography. Speaking of the development of his musical talent, he says that in his early youth he was greatly influenced by Brahms and some of Dohnanyi's early compositions, the latter being only four years older than himself. Later he studied the works of Liszt and Wagner; but not until he came across Strauss's 'Also sprach Zarathustra' was he stirred to real enthusiasm and awakened to a new interest in his own composition. That was in 1902, and at about this time there sprang up in Hungary a Chauvinistic political movement which greatly influenced music and art. This new train of thought drew Bartók's attention to Hungarian folk music, to the study of which he has been devoting hmiself since 1905. He was fortunate in obtaining

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the valuable co-operation of Zoltán Kodály,* whose excellent musicianship was a great help to him. The close study of peasant music gave Bartók the idea of complete emancipation from the existing major and minor systems. He found that the old pentatonic forms of melodies were extremely vigorous, and enable the creation of many new harmonic combinations. When later he made the acquaintance of the works of Debussy and Stravinsky, he found with astonishment that pentatonic forms play an important part in them, which shows the widespread attempt to rejuvenate music with new elements. Bartók's compositions did not receive due appreciation, owing to inadequacy of the performers. This, and various other disappointments, induced him in 1912 to avoid

*Zoltán Kodály, born December 16, 1882, at Kecskemet, was from 1900 until 1905 a student in the Academy of Music at Budapesth. He studied at the same time at the University. In the winter of 1905–06 he lived in Berlin and Paris. Since 1907 he has taught theory and composition in the Budapesth Academy of Music. Kodály, who, like Bartók, is passionately fond of the folk-music of his native land, has composed two string quartets, sonata for piano and violoncello, sonata for violoncello solo, songs, choruses, etc.

Kodály's "Psalmus Hungaricus," performed at Salzburg for the International Society for Contemporary Music on November 19, 1923, was heard for the first time in England at Cambridge, on November 30, 1927. The text is from the penitential Psalms, with comments on the sufferings of a people persecuted for their sins. The music is for tenor solo, chorus, and orchestra. The first performance in the United States was at New York on December 19, 1927 (Philharmonic Orchestra and Pro-Musica Society). A suite from Kodály's opera "Hary Janos" was performed for the first time anywhere by the Philharmonic Society of New York, Mr. Mengelberg conductor, on December 15, 1927.

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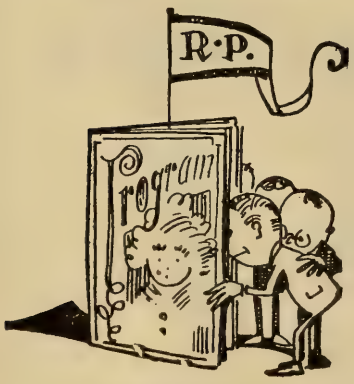
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public apearances, and he gave himself up entirely to study of folk-lore. He traveled about collecting interesting examples of it in various countries, but the outbreak of the Great War put a stop to these travels. Bartók curiously ends up his Apologia by stating that nowhere in the whole world does he find a true interest in folk music and expresses a doubt in its importance, in which several people fanatically believe."

In the "Musikblätter des Anbruch" (March, 1921), Bartók wrote more particularly of Liszt's influence on his music: "When at the Budapesth Academy, I did not realize the significance of Liszt's works with regard to the further evolution of music; I saw nothing but the externals. After 1902, I was fascinated for a while by Richard Strauss, whose 'Zarathustra' impressed me profoundly. But I soon reverted to Liszt, and, studying his music afresh, especially the less known works, such as the 'Années de Pélerinage,' the 'Harmonies Poétiques et Religieuses,' the 'Faust Symphonie,' the 'Danse Macabre' and others, I was led to discover, beyond many externals for which I had little liking, the very gist of the matter; I understood at last Liszt's true significance—I acknowledged in him a genius far greater than Wagner's or Strauss's."

Bartók's music is based largely on folk-song, even in his more



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elaborate compositions, yet he is not unmindful of the extreme modern musical idioms of men like Stravinsky and Schönberg.

Bartók's Dance Suite for orchestra was performed in Boston at a concert of the Boston Symphony Orchestra, Mr. Koussevitsky conductor, on November 12, 1926.

* * *

Bartók's chief works are as follows:

STAGE: "Die Burg des Herzogs Blaubart"—"Duke Bluebeard's Castle," opera in one act (composed in 1911; produced at Budapesth in 1918). "Der holzgeschnitze Prinz," ("The Wooden Prince"), ballet pantomine (composed in 1914–16; performed at Frankfort, 1922). "Der Wunderbare Prinz," ("The Wonderful Mandarin"), pantomime in one act.

ORCHESTRA: Scherzo (1902). Symphonic poem, "Kossuth" (1903). Rhapsody for pianoforte and orchestra, Op. 1 (1904). Scherzo, Op. 2 (not published). Suite, Op. 3 (1905). Suite, Op. 4 (1907). Two Portraits for small orchestra, Op. 5 (1917). Two Images for full orchestra, Op. 10 (1910). Four Pieces for orchestra, Op. 12 (1912). Dance Suite (1923). "Village Scenes" (MS) (composed for the League of Composers, New York).

CHAMBER MUSIC: String Quartet, Op. 7 (1908). String Quartet, Op. 17 (1915–17). Violin Sonata (1913). Violin Sonata, Op. 21 (1921). He has composed many pianoforte pieces: as, 14 Bagatelles, Op. 6 (1918); Suite, Op. 14 (1916), Sonatas. Songs (1903), also Op. 15 and 16 (1916). Folk-songs have been arranged by him for the pianoforte; for violin and pianoforte; for mixed, also male, chorus. The greater part of the folk-tunes collected by him, 2,700 Hungarian, 3,500 Roumanian, 200 Arabian, are unpublished. He has published various collections of folk-songs; written with Alex. Reschkofsky a Pianoforte School, and edited many classical pianoforte pieces for teaching purposes.

Much has been written about Bartók: Edward J. Dent's interest-

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ing article in *The Nation and The Athenæum* of April 3, 1922, apropos of Bartók's sojourn in London that year; M. D. Calvocoressi's article in *The Daily Telegraph* of March 11, 1922; Lazare Saminsky's "Béla Bartók" in *The Musical Quarterly* of July, 1924; Zoltán Kodály's article, "Bartók," in "A Dictionary of Modern Music and Musicians," (1924); the chapter "Bartók" in Paul Rosenfeld's "Musical Chronicle" (1923); "Bartók," in Cecil Gray's "Survey of Contemporary Music" (1924).

Bartók the composer: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past."—Lawrence Gilman.

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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Petrograd.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Petrograd on February 20, 1896, was also based on the sketches for this Symphony.

* * *

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

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possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present.

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"Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall

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reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity

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of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Mos-

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cow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Petrograd in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he

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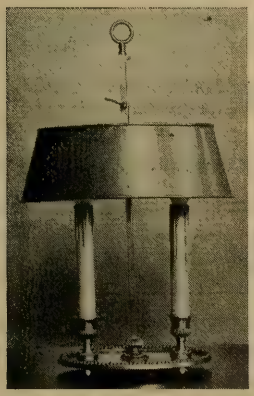
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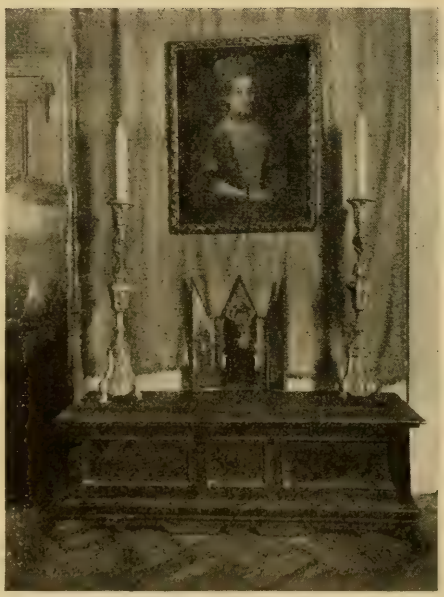
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went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it



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was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and

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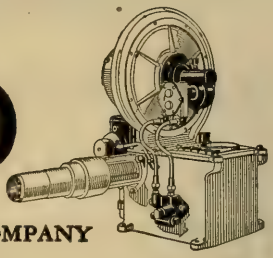
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added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti,

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a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined,

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for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last

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movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

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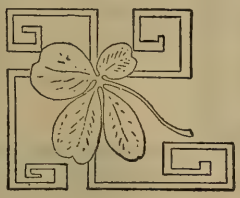
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and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's

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drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all

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that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> "The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has

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stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on Jaunary 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911; March 28, 1924; October 23, 1925.

* * *

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

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Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 24, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 25, at 8.15 o'clock

Handel . Concerto in F major for Strings and Two Wind Orchestras

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Stravinsky . "Œdipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles)

(First time in America)

The HARVARD GLEE CLUB, DR. ARCHIBALD T. DAVISON, Conductor

MARGARET MATZENAUER, Mezzo-Soprano

ARTHUR HACKETT, Tenor

FRASER GANGE, Baritone

PAUL LEYSSAC, Narrator

There will be an intermission after the first part of Stravinsky's "Œdipus Rex"

A lecture on this programme will be given on Wednesday, February 22, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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I. Overture: An arrangem of Slavic melodies for the dance orchestra
By Arthur Lange

II. a. Babito B. Laynez
b. Blue Danube Johann Strauss
c. Aunt Hagar's Blues W. S. Handy
Blues trumpet solo by Johnny Dunn

III. Three Shades of Blue Ferdie Grofe
(First time in Boston)
1. Indigo 2. Alice Blue 3. Heliotrope

IV. a. Dawn Robert Stolz
(From the musical comedy, "Golden Dawn")
b. Varsity Drag De Sylva, Brown, and Henderson
(From "Good News")
c. Old Man River Jerome Kern
(From "Show Boat")
d. The Man I Love George Gershwin
(From "Strike Up The Band")

V. Mississippi Suite Ferdie Grofe
1. Father of Waters 3. Old Creole Days
2. Huckleberry Time 4. Mardi Gras

Intermission

VI. Intermezzo (Clowns) Charles Martin Loeffler
Specially written for this concert and dedicated to Leo Reisman.
(First performance)

VII. a. Shady Tree Walter Donaldson
b. Baltimore Jimmy McHugh
c. Dancing Tambourine W. C. Pola
d. Away Down South In Heaven Bud Green
e. Sunrise Cliff Friend
f. Paree Jose Padilla

VIII. Soliloquy Rube Bloom
(First time in Boston) Composer at the piano

IX. a. Keep Sweeping the Cobwebs off the Moon, Lewis, Young and Levant
b. Waters of the Perkiomen Henri Klickman
c. Rain Gene Ford
Arranged by Ken Macomb
d. St. Louis Blues W. S. Handy

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
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Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 24, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 25, at 8.15 o'clock

Handel . . . Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Viola: J. LEFRANC Solo Violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Stravinsky . "Œdipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles)
(First time in America)

Œdipus . . . } ARTHUR HACKETT, Tenor
The Shepherd }
Jocasta . . . MARGARET MATZENAUER, Mezzo-Soprano
Creon . . . }
Tiresias . . } FRASER GANGE, Baritone
The Messenger }
Speaker . . . *PAUL LEYSSAC
Chorus . . . THE HARVARD GLEE CLUB,
DR. ARCHIBALD T. DAVISON, Conductor

PROLOGUE: Speaker

Act I.

Œdipus; Chorus
Speaker
Creon; Œdipus
Speaker
Chorus; Tiresias; Œdipus

Act II.

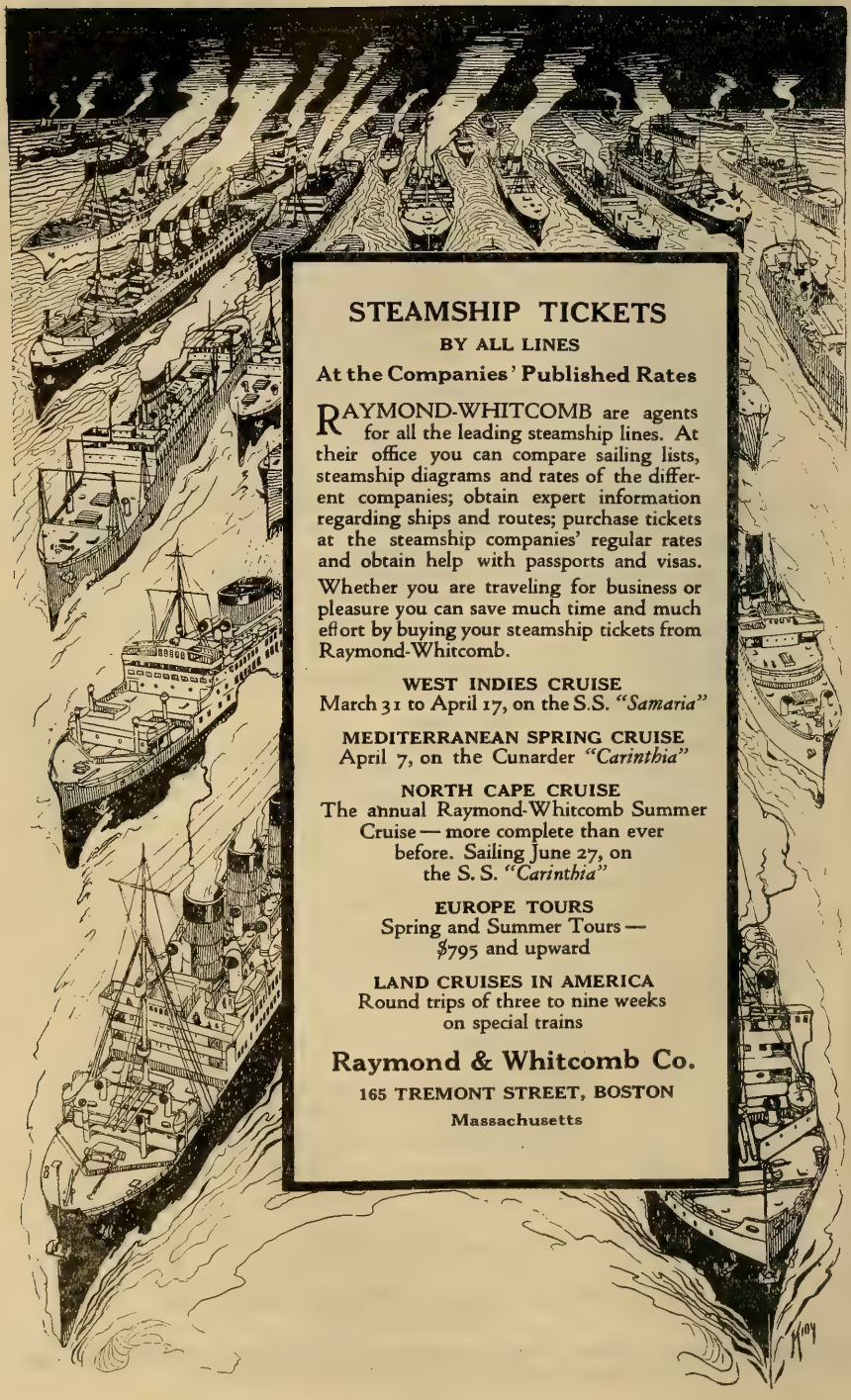
Speaker
Jocasta; Œdipus
Speaker
Chorus; Messenger; Shepherd; Œdipus
Epilogue; Speaker; Messenger; Chorus

There will be an intermission after the first act of Stravinsky's "Œdipus Rex"

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Concerto Grosso, No. 5, in D major . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

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1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722.

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

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Chorus: "O inhabitants of Thebes, my country, behold this Œdipus, who solved the famous enigma, and was the most exalted of mankind, who, looking with no envious eye upon the enviable fortunes of the citizens, into how vast a stormy sea of tremendous misery he hath come! Then, mortal as thou art, looking out for a sight of that day, the last, call no man happy, ere he shall have crossed the boundary of life, the sufferer of nought painful."

Sophocles' *Œdipus Tyrannus.*

* * *

The text of this opera-oratorio in two acts was based by Jean Cocteau on the tragedy by Sophocles. The score states that Cocteau's French was translated into Latin by J. Danielou. Stravinsky wrote the music in 1926–27. The dedication reads: "Th. Stravinsky à Jean bien amicalament, June 15, 1927."

The first performance was by Sérge de Diaghilev's Ballet-Russe at the Théatre Sarah-Bernhardt, Paris, on May 30, 1927: Jocasta, Mme. Sadoven; Creon, Lansky; Œdipus, Bélina-Skupevski; Tiresias, Japorojetz; the Shepherd, d'Ariel. Henry Prunières wrote: "The night of the first performance the choral and vocal interpretations

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were not perfect, and, indeed, were greatly inferior to those of the private dress rehearsal given at the home of Princess Edmond de Polignac before a brilliant company."

Stravinsky's ballet, "L'Oiseau de Feu," was performed with "Œdipus Rex."

* * *

Leonid Sabancev in *Yskusstva,* a Leningrad journal, published a conversation with Stravinsky before the performance in Paris. He asked the composer why he chose a Latin libretto for the work (we quote from a letter of the Vienna correspondent of the London *Observer*, dated July 13). "Stravinsky answered that for a long time he had intended to compose an opera to the words of a dead language. 'But ancient Greek is too dead,' he said, 'and, besides, it is badly pronounced. So I thought Latin the fittest language.' When asked whether Latin would not give the opera a certain clerical and Catholic atmosphere, Stravinsky replied: 'That characteristic of Latin doesn't matter; to me Latin is the language of science, medicine, the law—in short, the most exact and unalterable language.'

"To the suggestion that the style of the new opera meant a sudden change and a return to the style of Bach, the composer

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said that he did not know anything about it. He wanted to solve several musical problems in opera, after having solved some in instrumental music. He declared 'Œdipus' to be the largest of all his works, and he believed that his style in it had reached the utmost simplification and the greatest similarity with the ideal style to be found in Glinka's 'Life for the Tsar.'"

* * *

The parts are thus assigned: Œdipus, tenor; Jocasta mezzo-soprano; Creon and the Messenger, bass-baritone (the two parts can be taken by the same actor); Tiresias, bass; the Shepherd, tenor.

The score contains elaborate indications for the dressing of the stage and the costuming of the singers and the Narrator.

The Narrator speaks in French. The characters in the tragedy and the chorus sing in Latin. "K" replaces "C" before some vowels in the Latin for the sake of phonetics. "G" is always hard. "U" will be pronounced "ou." Pronounce Jocasta, Iocasta.

In the following translation of certain passages in the Latin, the editor of the Programme Book has not hesitated to paraphrase or even expand the original for the sake of clearness. The Latin of the text is not always Ciceronian. In a few instances the translator has substituted words of Sophocles for the text.

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Act I

[*The curtain rises. Œdipus and the Chorus are on the stage.*]

CHORUS: The plague is slaying us. Save us from it, Œdipus, save us from it; free the city! What must be done, that it be freed? Your wife's brother, Creon, sent to consult the oracle, is here. [*Creon appears.*] Hail, Creon! we hear you.

The SPEAKER: Here is Creon, the brother-in-law of Œdipus. He



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returns, having consulted the oracle, which demands that the murder of Laius should be avenged. The murderer is hiding in the city. He must be found at any cost. Œdipus boasts of his skill in solving riddles. He will find the assassin and drive him from Thebes.

CREON: The god announces that the murder of Laius should be avenged, that the slayer should be found. To save Thebes from destruction, the god commands that the murderer should be found and expelled. That is the work before us. Apollo has spoken.

ŒDIPUS: How will you trace the ancient crime? Find the murderer, I'll drive him from Thebes.

CHORUS: The god has spoken to you.

ŒDIPUS: "The god has spoken to you." I solved the Sphinx's riddle; I, the most illustrious Œdipus, will solve this one.

(The NARRATOR: Œdipus questions the fountain of truth, Tiresias. He avoids an answer. He already knows that Œdipus is the sport of heartless gods.* His silence enrages Œdipus, who accuses Creon of wishing to mount the throne and Tiresias of being his fellow-plotter. Tiresias makes up his mind. The fountain speaks. This is its statement: The murderer of the King is himself a king.)

CHORUS: We look to thee, Diana, to Minerva, the daughter of

*Compare Thomas Hardy's: "The President of the Immortals (in Æschylean phrase) had ended his sport with Tess."

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TIRESIAS: I cannot; it is not allowed me, Œdipus, to say the abominable thing. Do not compel me; beware lest I speak, O illustrious Œdipus! It is right to be silent.

ŒDIPUS: Your silence accuses you; you are the murderer.

TIRESIAS: O miserable man, that you accuse me! I shall say what the god said: I shall not conceal a word; the murderer is among you, with you. The King is the murderer of the king. The King slew Laius; the King slew the king. The god accuses the King. It is the work of Thebes to drive out the king. The wicked King pollutes the city.

ŒDIPUS: Envy hates good fortune. You have made me king. I served you by magic formulas, and you made me king. A riddle was proposed, and it was solved by me. Now someone craves my office. Creon wishes to be king. You, Tiresias, are his hireling. I see clearly; Creon wishes to be king. Who freed you by solving the riddle? I, my friends, the famous Œdipus. Envy hates good fortune. They wish your king to perish.

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[*Jocasta appears.*] CHORUS: Glory to Jocasta, wife of Œdipus, glory and praise to the queen in pest-afflicted Thebes!

Act II

[*Œdipus, Jocasta, and Chorus on the stage.*]

The SPEAKER: The disputing of the princes has drawn Jocasta near. Now you will hear how she soothes them, shaming them for shouting in the afflicted city. She does not believe in oracles; she proves that they lie. For example: One had predicted that Laius would perish at the hands of a son of her's; but Laius was murdered by robbers at the crossroads where the three ways from Daucis and Delphi meet. "Crossroads!" Keep that word in mind! It frightens Œdipus. He remembers that arriving from Corinth before meeting the Sphinx, he slew an old man at the meeting of the three ways. If it was Laius, what will be the end of it all? He cannot return to Corinth, for the oracle had threatened that he would slay his father and marry his own mother. He is terrified.

JOCASTA: Are you not ashamed, O princes, to cry out, to shriek in your disputing in this sorely stricken city, and in the presence of all? Oracles are never serviceable; they always lie. Laius was killed at the crossroads, not by a son of mine.

ŒDIPUS: I begin to be afraid. Jocasta has spoken of crossroads.

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I killed an old man at the meeting of three ways after I left Corinth.

JOCASTA: The oracles always lie. Œdipus, beware of oracles! Let us quickly go back home!

ŒDIPUS: Jocasta, I begin to be afraid; for I killed an old man at the meeting of three ways. I am mightily afraid. I wish to be consoled, I wish to see the shepherd that saw the crime.

The SPEAKER: The witness of the murder comes forth from the shadows. A messenger announces to Œdipus the death of Polybius and reveals to him that he was not his real son, but an adopted one. Jocasta now knows the truth. She tries to draw Œdipus back; she makes her escape. Œdipus thinks she is ashamed of being the wife of an upstart. This Œdipus, so proud of divining everything! He is in the snare, the only one that does not know it. The truth strikes him on the head. He falls, falls from his high estate.

[*Enter the Shepherd and the Messenger.*] CHORUS: The shepherd that knows it all and the bearer of horrible tidings are here.

MESSENGER: Polybius, the old man Polybius, is dead; not the begetter of Œdipus. Polybius took the child from me; I took him to the king.

CHORUS: He was not the real father of Œdipus.

MESSENGER: He was through me the false father. I found on the mountain the little boy Œdipus, with wounded feet, and bore him to the shepherd.

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CHORUS: Seeking to find out the fearful thing, I learn of it. From what god and mountain nymph?

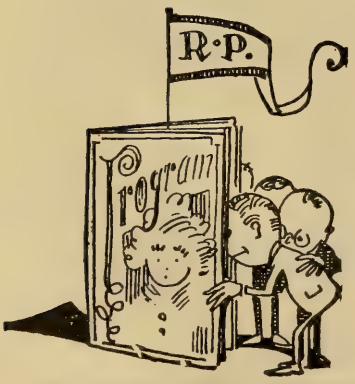
The SHEPHERD: It was necessary to be silent, never to speak of it. In truth, the messenger found on the mountain Œdipus, with thong-bound feet, abandoned by father and mother. Would that you would not tell of what should always be concealed!

ŒDIPUS: Why bring up the horror—whether or not I know the birth of Œdipus; the shamed Jocasta runs away, ashamed of Œdipus's birth.

MESSENGER AND SHEPHERD: He was found on the mountain, abandoned by his mother. We found him on the mountain, abandoned, born of Laius and Jocasta; the murderer of his father Laius—his mother, his wife Jocasta. Would that it were not spoken of this; it was fitting to be silent.

ŒDIPUS: My birth is execrable; my marriage abominable; my murdering impious.

The SPEAKER: And now you will hear the famous monologue, "The divine head of Jocasta is dead," a monologue in which the Messenger relates the ending of Jocasta. He can scarcely open his mouth. The Chorus takes the rôle and aids in telling how the Queen has hanged herself, how Œdipus has put out his eyes with the gold-embossed clasps of her vestments. Then comes at the end the Epilogue. The King is in the snare. He wishes to show himself to all, the unclean beast, the incestuous one, the parricide,



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the madman. They drive him off. They drive him off, but gently. Farewell, farewell, poor Œdipus! They loved you.

MESSENGER: The divine head of Jocasta is dead. The woman in the vestibule tore her hair, with closed doors shrieked. Œdipus burst in and shouted fearfully.

CHORUS: And when he forced the doors, they all saw the woman hanging. Œdipus, rushing toward her, loosened the halter and placed her on the floor, and then smote his eyes with the clasps torn from her body. Black blood bedewed the eyeballs.

MESSENGER: The divine head of Jocasta is dead.

CHORUS: Black blood bedewed the eyeballs, and Œdipus burst out in shouting, demanding that the doors be thrown open to show to all a most atrocious sight.

MESSENGER: The divine head of Jocasta is dead.

CHORUS: See and behold King Œdipus, the most detestable monster, the most abominable beast. Royal Œdipus, parricide! Poor Œdipus, interpreter of riddles! Farewell, Œdipus! I loved you; I pity you. I weep for your eyes. To you I say farewell.

* * *

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wright, characterized by Lamb as the prose Shakespeare. The story is in the Fourth Book of "Nine Books of various History concerninge Women."

"After the death of Amphion King of Thebes, Laïus succeeded, who tooke to wife the daughter of Menocoeas called Jocasta, or (as others write) Epicasta. This Laïus being warned by the Oracle, that if of her he begat a sonne, he should proove a Patricide and be the death of his father; notwithstanding . . . she brought forth a male issue, whom the king caused to be cast out into the mountaine Cytheron, thinking by that means to prevent the predicted destinie. Polybus the heardsman to the King of Corinth finding this infant, bore it home to his wife Periboea who nourced and brought it up as her owne, and causing the swelling of the feet (with which the child was then troubled) to be cured, they grounded his name from that disease, and called him Œdipus. This infant as he increased in yeares, so hee did in all the perfec-

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tions of nature as well in the accomplishments of the mind as the body; insomuch that in capacitie and volubilitie of speech, as in all active and generous exercises, he was excellent above all of his age, his vertues beeing generally envied by such as could not equall them, they thought to disgrace him in something, and gave him the contemptible name of counterfeit and bastard: this made him curiously inquisitive of his supposed mother, and she not able in that point to resolve him, hee made a journey to Delphos, to consult with the Oracle: about the true knowledge of his birth and parents, which forewarned him from returning into his countrey, because he was destined not onely to be the deathsman of his father, but to adde misery unto mischiefe, he was likewise borne to be incestuous with his mother. Which to prevent: and still supposing himselfe to be the sonne of Polybus and Periboea, he forebore to return to Corinth, and hyring a charriot, took the way towards Phocis. It happened that in a strait and narrow passage meeting with his father Laïus and Polyphontes his charrioter, they contended for the way, but neither willing to give place, from words they fell to blowes: in which contention Polyphontes kild one of the horses that drew the charriot of Œdipus: at which inraged he drew his sword and first slew Polyphontes, and next Laïus, who seconded his servant, and thence tooke his ready way towards Thebes. . . . In this interim Creon the sonne of Menecoeus (*sic*) in this vacancie whilest there was yet no king, invades Thebes, and after much slaughter possesseth himselfe of the kingdome. Juno, to vexe

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them the more sent thither the monster Sphinx,* borne of Echidna and Tiphon; she had the face of a woman, the wings of a fowle, and the breast feete and tayle of a lyon: she having learned certain problemes and Aenigmas of the muses, disposed her selfe in the mountaine Phycaeus. The riddle which she proposed to the Thebans was this, *What creature is that which hath one distinguishable voyce, that first walkes upon foure, next two, and lastly upon three feet, and the more legges it hath, is the lesse able to walke?* The strict conditions of this monster were these, that so often as he demanded

*Pausanias (Book IX., chapter 26): "But some pretend that the Sphinx was an illegitimate daughter of Laïus, and as her father loved her dearly he acquainted her with the oracle brought by Cadmus from Delphi. . . . After the death of Laïus his children disputed the kingdom among themselves, for, outside of his legitimate sons he had several by diverse concubines. According to the Delphic oracle the kingdom should belong only to Jocasta's children. They all went to Sphinx. To find out which one of her brothers knew the secret of Laïus, she put hard questions to them. Those who knew not the oracle, she condemned to death as unfit to mount the throne. Œdipus, informed in a dream about the oracle, presented himself and was declared the successor of Laïus."

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the solution of this question, till it was punctually resolved, he had power to chuse out any of the people where he best liked, whom hee presently devoured: but they had this comfort from the Oracle, That this Aenigma should be no sooner opened, and reconciled with truth, but they should bee freed from this misery and the monster himself should be destroyed. The last that was devoured was Aemon son to king Creon, who fearing least the like sad fate might extend it selfe to the rest of his issue, caused proclamation to bee made, That whosoever could expound this riddle should marry Jocasta . . . and be peaceably invested in the kingdome: this no sooner came to the ears of Œdipus, but he undertooke it and resolved it thus: This creature (saith he) is Man, who of all others hath onely a distinct voice, he is borne four-footed, as in his infancy crawling upon his feet and hands, who growing stronger, erects himselfe and walkes upon two onely, but growing decrepit and old, he is fitly said to moove upon three, as using the helpe of his staffe.

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This solution was no sooner published, but Sphinx cast her selfe headlong from the top of that high Promontory, and so perisht; and Œdipus by marrying the queene was with a general suffrage instated in the kingdome. He begot of her two sonnes, and two daughters, Eteocles and Polinices, Ismene and Antigone (though some write that Œdipus had these children by Eurigenia the daughter of Hiperphantes*).

"These former circumstances after some yeares, no sooner came to light, but Jocasta in despaire, strangled her selfe; Œdipus having torne out his eyes was by the people expulsed Thebes, cursing at his departure his children for suffering him to undergoe that injurie."

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* * *

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*Pausanias declares that Œdipus has no children by Jocasta, and quotes a passage from the eleventh book of the Odyssey as conclusive evidence. He also refers to the author of a lost poem, "The Adventures of Œdipus" (Pausanias, Book IX., chapter 5).—Ed.

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was preceded by a band of flute-players; that, while Æschylus was famous as a stage manager and impresario, Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Œdipus; but who knows the precise nature of the music that accompanied the first performance of "Œdipus Rex"?

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* * *

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"Œdipus Tyrannus" was performed in the original Greek by students of Harvard University in Sanders Theatre, Cambridge, Mass., on May 17, 1881.* A prelude, incidental music, and postlude were composed by John Knowles Paine for the performance. "Œdipus Roi" was performed in the French of Jules Lacroix.

*The cast was as follows: Œdipus, George Riddle; Priest of Zeus, William Hobbs Manning; Creon, Henry Norman; Tiresias, Curtis Guild; Jocasta, Leonard Eckstein Opdycke; Messenger from Corinth, Arthur Wellington Roberts; Shepherd of Laïus, Gardiner Martin Lane; Messenger from the Palace, Owen Wister. L. B. McCagg was the leader of the Chorus; George Laurie Osgood, the solo tenor. Professor Paine conducted. The costumes were by F. D. Millet. There were other performances on May 19, 20, 21. The tragedy was performed with Paine's music at the Globe Theatre, Boston, beginning January 23, 1882. Mr. Riddle, speaking Greek, played Œdipus. The others spoke English: Georgia Cayvan, Jocasta; Lewis Morrison, Creon; J. F. Hagar, Tiresias and the Messenger from Corinth; J. J. Hayes, the Priest and the Shepherd of Laïus; P. Charles Hagar, the Messenger from the Palace. Gertrude and Lulu Calef were the daughters of Œdipus. George W. Chadwick conducted. Herndon Morsel was the solo tenor. This company performed the tragedy at Booth's Theatre, New York, January 30, 1882.

* * *

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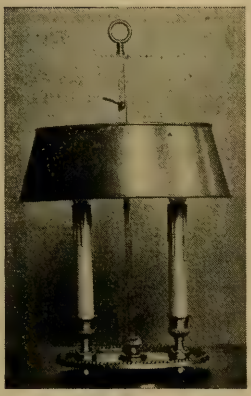
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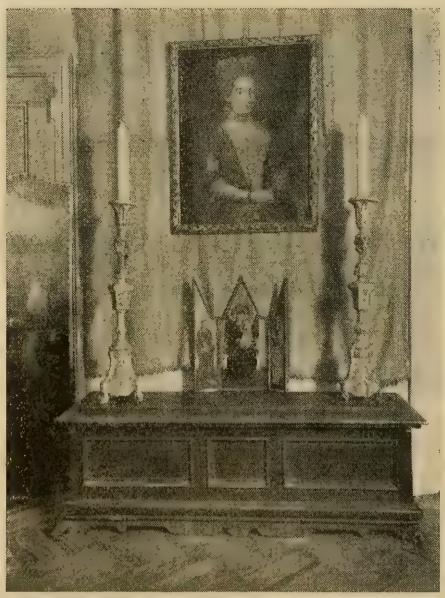
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(See preceding note of performances of the tragedy in Greek in Cambridge and Boston.)

Tremont Theatre, May 8, 1894. "Œdipe Ré," translated into French by Jules Lacroix: Œdipus, Mounet-Sully; Creon, Segond; Tiresias, Prad; Shepherd, Manie; Messenger, Jourdan; Priest, Rohde; Jocasta, Mme. Dorlia. Music by Édouard Membrée (written in 1858).

Boston Opera House, November 26, 1923. Gilbert Murray's translation. Œdipus, Martin Harvey; Creon, Gordon McLeod; Tiresias, Fred Grove; Shepherd, Harold Carton; Messenger, Eugene Wellesley; Priest, Paul Barry; Jocasta, Miriam Lewis. Music by W. H. Hudson and Elnar Wilson.

* * *



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Incidental Music

Purcell, for Dryden and Lee's "Œdipus, King of Thebes" (London, 1692). Méhul, for Chenier's tragedy, accepted by the comédie-Française in 1804, but not performed. Franz Lachner (Munich, about 1850). Heinrich Bellermann (Berlin, June 16, 1858). Lassen, for Wendt's translation (Weimar, February 7, 1874). Villiers Stanford (Cambridge, England, November, 1887).

* * *

Max Schellings's Symphonie Prologue to "Œdipus Rex" was played at a concert of the Boston Symphony Orchestra, March 21, 1902.

The last performance of J. K. Paine's overture at a concert of the Boston Symphony Orchestra was on December 8, 1923.

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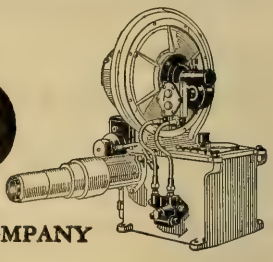
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"Œdipus Rex" was the most important as well as the most baffling event of the season in Paris last spring. What especially disturbed the elegant audiences of the Russian Ballet was to hear the traditional story of Œdipus, without any dramatic performance, sung in—of all languages—Latin. Many cried out against it as a stunt, a hoax, a mockery. But on reflection they may perhaps realize that there has never been a musician who could have united the elements used by Stravinsky with such spontaneous clarity as to create a new synthesis. And this creation is, if one may be permitted an extravagant phrase, the expression of a force rushing toward the immobile.

It is dynamic in the great power of its orchestra, incredibly concentrated and compact despite its extreme economy of means; in the exultation of its choruses, at times almost panting; in the strange rhythmic energy, an energy rarely paralleled in the whole history of music. And all this vigor is poured forth only to fulfill an ideal of static art, that of the great Handelian oratorio, in which harmony, as opposed to the counterpoint of Bach, is an end in itself. (This is, moreover, the only respect in which Stravinsky's music is like Handel's.)

And, on the other hand, it is immobile, since "nothing takes place." The dramatic movement is completely banished, the Greek

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tragedy being reduced to a chain of lyric declarations—the declaration of Œdipus against his strange fate, the declaration of Tiresias against the misfortune that threatens him, the declaration of the messenger against the horrors of which he has been the involuntary instigator. In every case the dramatic element gives place to the lyrical. The legend is juxtaposed with a purely musical action. Having no story to tell, it does not require an intelligible text, and thus Latin syllables are given to the voices, permitting the composer to develop his work most accurately and with the strictest purity, in the semi-liturgical forms of oratorio. The Latin accents in turn determine the form of the recitatives, so that the combination, at first glance eccentric, even ridiculous, finally establishes itself as a structure of exceptional balance, which never for a moment abandons the past and at the same time contains all that is new in music.—André Cœuroy in *Modern Music,* November–December, 1927.

* * *

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cians are tending to exploit to the full. Then he seemed to hesitate, to interest himself in old-fashioned opera, like that of Glinka and Tchaikovsky, and he creates "Mavra." A brusque return to Bach, and he gives us the concerto and sonata. Two years ago the "Serenade" passed almost unnoticed. Today this work takes on a new significance, marking as it does the starting point of the evolution which leads him to "Œdipus."

Stravinsky wished to realize a great vocal work of pure music. He had at first dreamed of writing a mass, tempted by the vast architecture of classic vocal polyphony. Handel fascinated him with his counterpoint, so different from that of Bach and existing only as regards harmonic functions. He was interested in the oratorio form, in those magnificent lyric creations based on a dramatic subject in which the action never obstructs the logical development of the several parts—arias, duets, choruses, etc. Stravinsky, therefore, has taken as a model the Handelian oratorio, but has refrained from mere imitation. There is a vast difference between "Œdipus" and "Mavra," for example, where the imitation of Glinka was flagrant. Here we perceive the presence of a model, but the style of Stravinsky is so individual that we think only of him.

The debatable point is the paradoxical idea of Jean Cocteau, the librettist, in taking as a theme for a non-dramatic opera the Œdipus subject, one of the most dramatic in the world. The action is depicted in a series of tableaux. The Chorus begs Œdipus to deliver Thebes from the pestilence; in an aria Œdipus promises his help; Creon makes known the Delphic oracle, and the action of the story

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proceeds, following the general outlines of the seventeenth-century opera, with a succession of arias, duets, recitatives, and choruses, each independent of the rest. There are superb passages, and the entire second part, from Jocasta's aria to the recitative of the messenger who has seen Œdipus blind himself, and on to the splendid chorus which pursues Œdipus from the city with affectionate pity, has extraordinary musical richness and compactness.

I do not know whether Stravinsky continues to maintain that musical forms are sufficient unto themselves and that emotion should be divorced from art, but in this case at least he shows himself unfaithful to his doctrine; this music is full of humanity and overflowing with emotion. The desire not to allow the public to concentrate its attention on the words instead of on the general form of the composition has induced Stravinsky to work out the bizarre conception of translating the book into Latin, the universal language. It is, however, impossible for Frenchmen to distinguish a single word of what the Russians are singing. To meet this difficulty a speaker appears on three occasions to relate briefly the main events of the action.

"Œdipus Rex" is a work so strange, so great, so filled with novel and revivified qualities that it cannot be easily comprehended at a single hearing. It must be heard several times, and one must read the score carefully to be able to make a just estimate of its worth.

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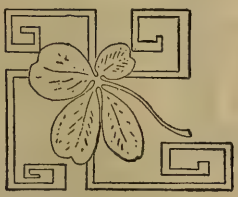
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But I can state without hesitation that with an outward aspect somewhat disconcerting, "Œdipus" is one of the most powerful and successful works written by Stravinsky.—Henry Prunières in the New York *Times*, June 12, 1927.

ENTR'ACTE

OPERATIC ODDITIES: PITFALLS OF REALISM

(London *Times*: June 20, 1925)

The operatic civilization of two continents has been perturbed by the fact that Mme. Jeritza allows La Tosca to go to church without a hat. Propriety totters, and the Press of America and England has made so many remarks about it that the lady has thought it worth while to explain her conduct to her interviewers. Modesty (always an attribute of the great artist) perhaps restrained her candour a little. She could not, or would not, say that she goes to church without a hat in order that her audience may have the full enjoyment of a tasteful coiffure before it becomes wofully deranged in the second act.



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But she might, had she wished, have put up the defence that the ecclesiastical traditions of Covent Garden are peculiar and make all things possible. We have often puzzled over the unusual arrangements of the church of Sant Andrea della Valle. Now its appearance has acquired an additional touch of eccentricity by the removal of the doors which properly belong to its classic architecture, and the substitution (no doubt under the influence of economical churchwardens) of something cheap and tasteful in fumed oak. The Cardinal's procession was always a thing to wonder at, but its wonder grows. The Prince of the Church enters under a canopy looking so impressive that you would think some one must notice him. Nobody does, however; the congregation is much too busy gazing towards the gallery. The canopy will not pass conveniently under the arch of the screen, so its bearers sidle away with it into the wings, leaving his Eminence to wander lonely on his way. The chorus, knowing him for the super that he is, are careless of his blessing. When he has quite gone they are suddenly smitten with a desire for devotion and prostrate themselves towards the empty aspe behind the grill. Even Scarpia bends in adoration before the red carpet.

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Such is the church of the Covent Garden, and, if we remember rightly, that of the Metropolitan Opera House is not much more orthodox. A hatless lady, one would suppose, need cause no great scandal here except to the sacristan, who, as Signor Malatesta represents him, is compact of ecclesiastical proprieties. Why not promote him to be Master of Ceremonies? He knows about it all, and must, one is sure, be muttering "O sante ampolle!" and similar ejaculations as he watches the ritual going astray. A wonderful portrait his; in its small way as complete a thing as Mme. Jeritza's magnificent study of the name-part. In everything from the angle at which the duster protrudes from his cassock pocket to the action of his hands, whether in taking snuff or in crossing himself, he is the character to the life, a bit of the inside of an Italian church whose naturalness shows up all the surrounding incongruities of the stage. He shares with Mme. Jeritza that faithfulness in the study of detail which in her case reinforces the appeal made by her beautiful voice and other personal attractions. Perhaps it is her care for verisimilitude which has made people notice her hatlessness.

Romantic opera has made us careless of such things in general,

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so that the stage management at Covent Garden is allowed to go on its reckless course without fear of being brought to book. We watch with complacent amusement Donizetti's chorus of foresters going through their musical drill half-heartedly outside the Castle of Tintagel, where recently Isolde raised us to rapture. We experience no surprise when Lucia in a later act performs her accomplished mania in La Traviata's Parisian salon completed with a Gothic background, carrying with it vague memories of *Les Huguenots*. No question of probability is raised in these cases; if "Enrico Ashton" really kept foresters of that breed there is no reason why they should not "go through the motions" as well at Tintagel as in Scotland. Besides the scene is no more like Tintagel than like the Castle of Ravenswood. The only hint of incongruity is in our associations with the scene. The sight of it conjures up a murmur of

O sink' hernieder,
Nacht der Liebe.

and of all the matchless melody which surround those lines.

In one respect Wagner was indeed nearer to Donizetti than to Puccini. In *Tristan,* at any rate, he took no thought for local colour. He had no need of it: witness his extraordinary conception of the sailor's folksong, where he is no more tempted to go to an original source than Donizetti was to introduce "The Bluebells of Scotland." In this Wagner is seen as one of the last and immeasurably the greatest of the romantics, while Puccini is in the

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van of the realists. The latter's Butterfly must have her little scraps of Japanese music about her, and Pinkerton "The Star-spangled Banner."

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FRIDAY AFTERNOON, MARCH 2, at 2.30 o'clock

SATURDAY EVENING, MARCH 3, at 8.15 o'clock

Walton . . Sinfonia Concertante, for Orchestra with Pianoforte
(Piano solo: BERNARD ZIGHERA)

Prokofieff Scythian Suite, Op. 20

I. The Adoration of Veles and Ala.
II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolly and the Procession of the Sun.

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio

There will be an intermission before the symphony.

A lecture on this programme will be given on Wednesday, February 29, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Lefranc, J.
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Cauhapé, J.
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Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
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Bassoons.

Laus, A.
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Horns.

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Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Holy, A.
Zighera, B.

Timpani.

Ritter, A.
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Eighteenth Programme

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SATURDAY EVENING, MARCH 3, at 8.15 o'clock

Walton Sinfonia Concertante, for Orchestra with Pianoforte (quasi obbligato)

(Piano: BERNARD ZIGHERA)

I. Maestoso; Allegro spiritoso; Allegretto.
II. Andante commodo.
III. Allegro molto.

(First time in Boston)

Prokofieff Scythian Suite, Op. 20

I. The Adoration of Veles and Ala.
II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolly and the Procession of the Sun.

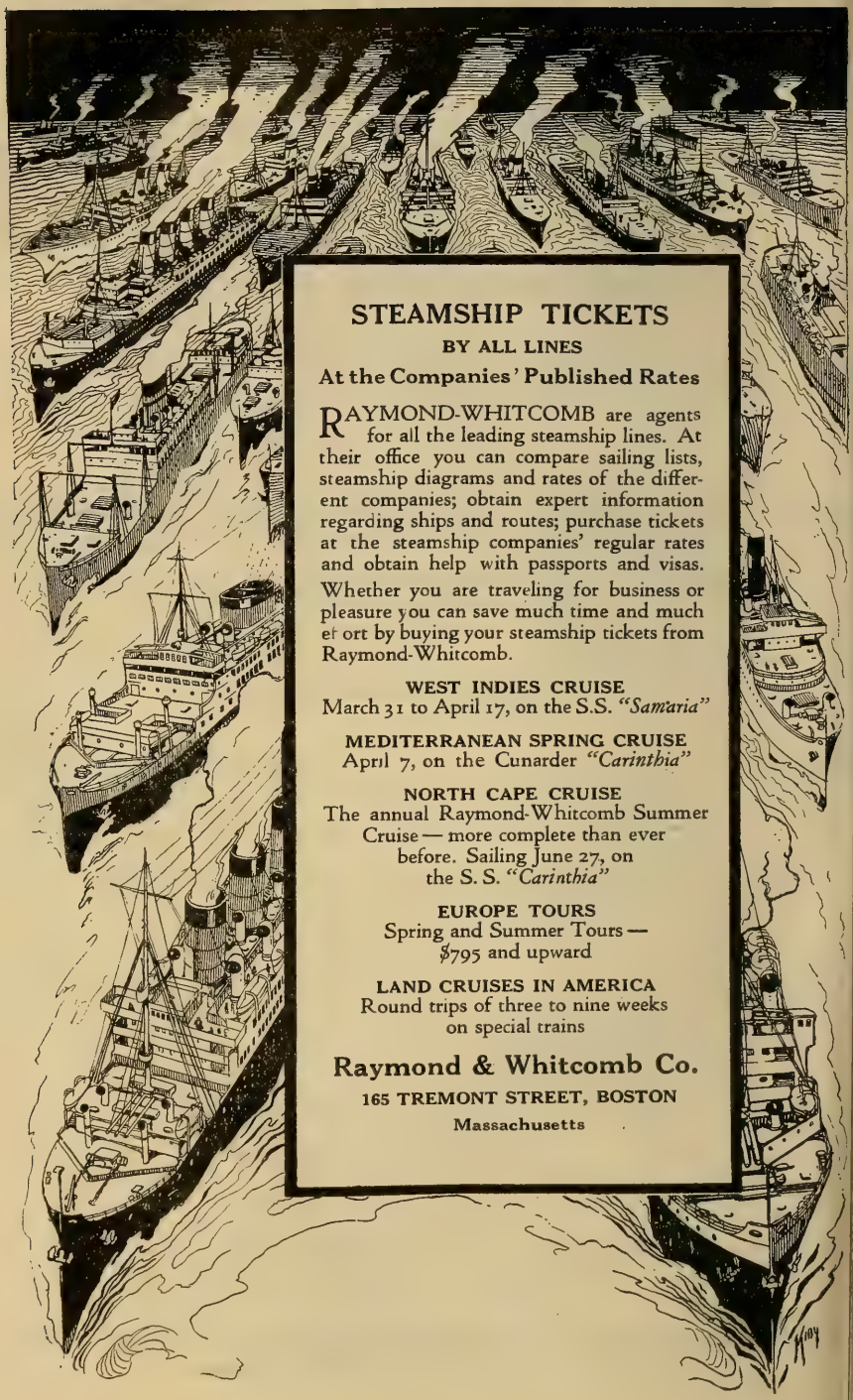
Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio

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Sinfonia Concertante for Orchestra with Pianoforte

William Turner Walton

(Born at Oldham, Lancashire, England, on March 29, 1902; living in London)

This Sinfonia Concertante in three movements was composed in 1927. The first performance was at a concert of the Royal Philharmonic Society in London on January 5, 1928. York Bowen was the pianist; Ernest Ansermet conducted.

The first movement opens with an Introduction Maestoso, which goes into an Allegro spiritoso. Several themes are announced; as one for wood-wind instruments, another for strings. After their exposition, the section that follows may, according to the composer, "be looked upon as a recapitulation and development combined." As "M. M. S." wrote to the *Christian Science Monitor:* "The interest appears to be sustained by episodic rather than evolutionary means, and the Coda ends so tersely that it is like a thread bitten off." The brass is silent in the second movement, Andante commodo. "The atmosphere is devotional."

The Finale—Allegro molto—"is a brisk, rat-a-tat affair, full of jolly tunes and rhythms; it seems in line with Walton's earlier work, 'Portsmouth Point,' and makes a breezy effect. Here, as in the slow movement, there is a striking cadential passage just before the close.

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O Jesus, Thou art Standing
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Lord, Speak to Me

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when the composer poises a most complicated discord so deftly that the excruciating crunch becomes a lovely queer twisted column of sound, a carved pillar that stands guardian to the door."

Walton's Overture "Portsmouth Point," suggested by Thomas Rowland's print published in 1814, was performed for the first time in the United States at a concert of the Boston Symphony Orchestra in Boston on November 19, 1926, Mr. Koussevitzky conductor. (The first performance was at a concert of the International Society for New Music, at Zurich, on June 22, 1926.)

The Programme Book of this Zurich Festival contained an article signed "W. T. W.": "Mr. Walton ended his studies at Christ's College, Oxford, and received his first musical instruction from Sir Hugh Percy Allen."* (He won a probationership at the age of ten in Christ Church Cathedral, Oxford; at sixteen became an undergraduate of Christ Church; passed first two examinations for Mus. Bac. at the ages of sixteen and seventeen; he also studied under Edward Joseph Dent.) "After his fifteenth year, he was his own teacher. His chief works besides the 'Portsmouth Point' overture

*Allen, born at Reading, December 23, 1869, was first assistant organist at Chichester Cathedral; later assistant music master at Wellington College; organ scholar at Christ's College, Oxford; organist, St. Asaph Cathedral, 1897–8; Ely Cathedral, 1898–1901; New College, Oxford, 1901–18; conductor, Bach Choir, London, 1901–20. He followed Sir Hubert Parry as director of the Royal College of Music, London, in 1918; in that year he was appointed to the Heather Chair of Music, in the University of Oxford.

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are a string quartet (Salzburg, 1923), a pianoforte quartet (Carnegie Prize). He has also composed a Toccata for violin and pianoforte, songs, and 'Façade,' a divertissement on poems by Edith Sitwell, recited through a megaphone behind a curtain."

We may add to this list: "Dr. Syntax: a pedagogic overture for full orchestra" (1921); Pianoforte quartet (1918); "The Passionate Shepherd," for tenor and small orchestra (1920); songs, "The Winds" and "Tritons," composed in 1920–2.

The String quartet was played by the McCullogh Quartet at Salzburg on August 4, 1923.

"Façade" was produced at the Chenil Galleries, London, on April 27, 1926. The audience was warned that it might regard "Façade" as an entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello, and percussion." The words were poems by Edith Sitwell. Oshert Sitwell recited them through the megaphone.

Ernest Newman wrote of "Façade": "How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only

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stayed to the end, but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished. . . . Here and there Mr. Walton could be seen diving into that sequestered and now stagnant pool and coming up with bits of Stravinsky sticking in his honest English hair; indeed, now and then the music was so like Stravinsky that it might have been written by Eric Fogg.

"But when the true-born Briton settled down to the true-born Briton's historic rôle of guying things that have a natural touch of absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Valse,' the 'Polka,' the 'Jodelling Song' and 'I do like to be beside the seaside'; and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair. The music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much bone of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Façade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

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Scythian Suite, "Ala and Lolli," Op. 20

Serge Sergievich Prokofieff

(Born at Sontsovka, April 24, 1891; now living)

This Suite was composed in 1914. The first performance was at the Imperial Maryinski Theatre, Petrograd (now Leningrad) on January 29, 1916. The composer conducted.

The first performance in the United States was by the Chicago Symphony Orchestra at Chicago on December 6, 1918. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924.

The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The four movements have this programme:

I. Invocation to Veles and Ala. Allegro feroce, 4-4 time. The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

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THE VEHICLE

I saw an old man shuffling along Washington Street — steps about six inches long, bent over, leaning heavily on a cane.

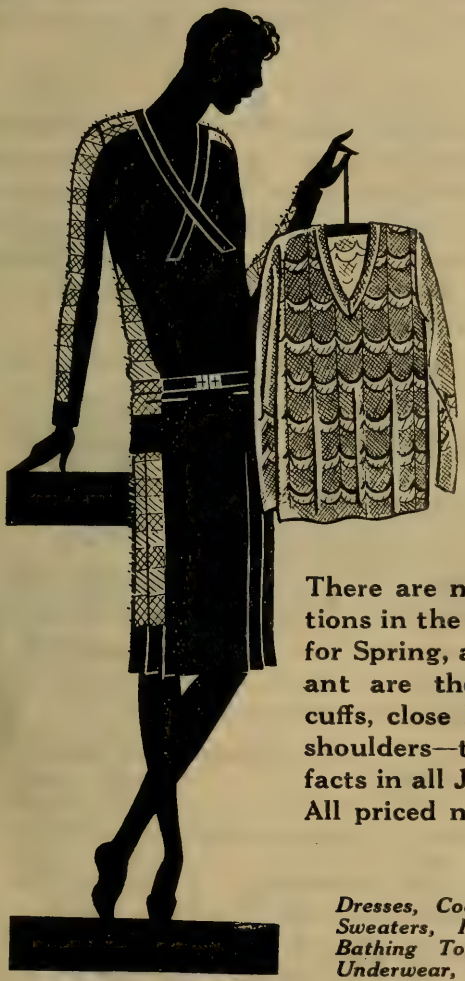
Do you suppose he ever imagined for a moment, when he used to steal home from third base, that it would ever take him fifteen minutes to walk from Jordan Marsh's to the Old South Church? Well, hardly.

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III. Night. Andantino, 4-4 time. The Evil-God comes to Ala in the darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise. Tempestuoso, 4-4 time. Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

* * *

Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

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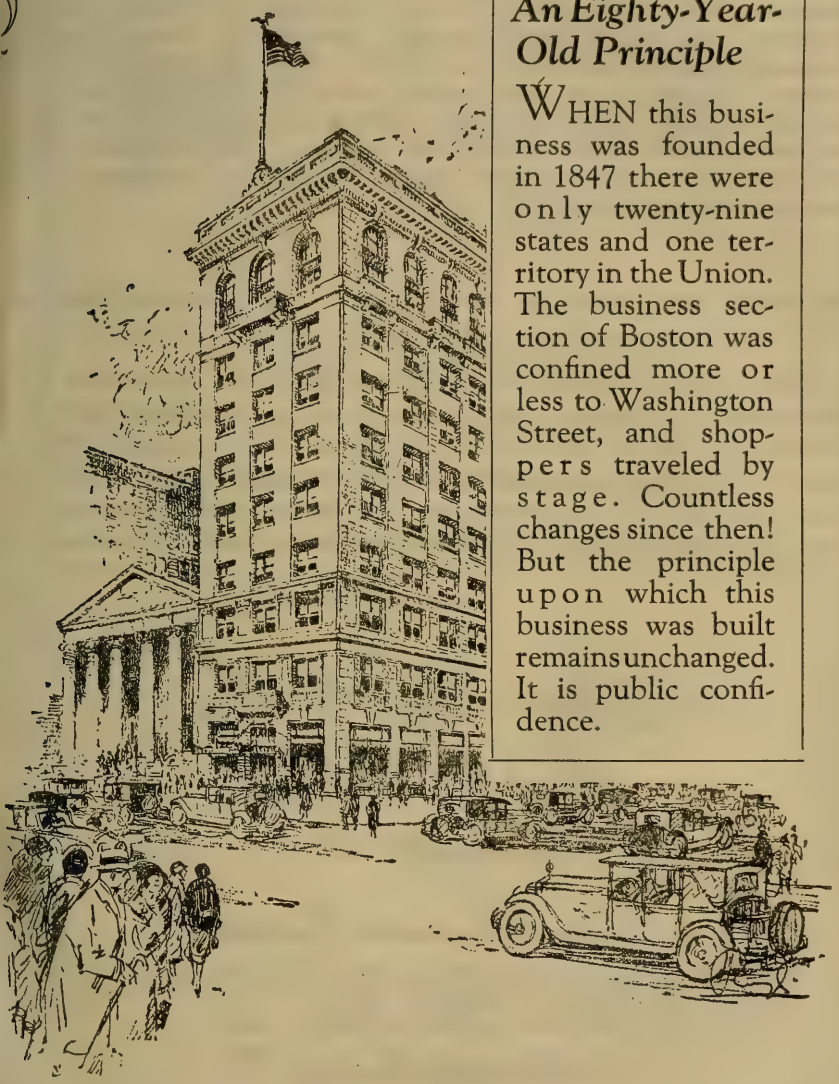
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SYMPHONY IN C MINOR, No. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he

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should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over



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Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.' "

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translat-

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ing the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms? (For early in 1877 Cambridge University offered an honorary degree. If he had accepted it, he would have been obliged to go to England: one of the University's statutes states that its degrees must not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him. The directors of the Crystal Palace inserted an advertisement in the London *Times* to the effect that, if he came, he would be invited to conduct one of their Saturday concerts. Brahms declined the honor of a degree; he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge on March 8, 1877, although J. L. Erb in his "Brahms" says that Villiers Stanford conducted. The programme included Sterndale Bennett's overture to "The Wood Nymph"; Beethoven's violin concerto (Joachim, violinist); Brahms's "Song of Destiny"; violin solos by Bach (Joachim); Joachim's Elegiac Overture in memory of Kleist, and Brahms's symphony. This Elegiac Overture was



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composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, as leader of the Cambridge University Musical Society. The symphony is often called in England the Cambridge symphony.)

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of the Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo was undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (First Revised Edition) that this solo was originally intended for a tenoroon and played by it. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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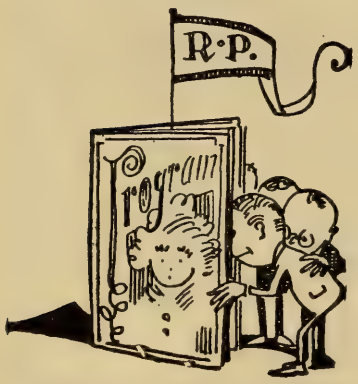
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The first movement was afterwards greatly changed. He told his friends for several years afterwards that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance, and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the



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work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

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orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

(When this symphony was first performed, Brahms was in his forty-fourth year. His "German Requiem," "Rinaldo," "Rhapsody" (after Goethe), "Song of Destiny," "Song of Triumph," "Ave Maria," Serenade for large orchestra, Serenade for small or orchestra, Variations on a theme by Haydn, many important chamber works and

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pianoforte pieces, the Pianoforte Concerto in D minor, choruses, and songs had been composed and performed. Yet young composers today sometimes begin their career as a composer by jauntily writing a symphony for an ordinary or extraordinary orchestra.)

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung,* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

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The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll. The first performance in London

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was at a Philharmonic concert, led by W. G. Cusins, on April 16, 1877; the first at Berlin by the Orchestra of the Music School, conducted by Joachim. It is said that the listeners at Munich were the least appreciative, those at Carlsruhe, Mannheim, and Breslau the most friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the Leipsic audience was "the most intense that has been produced by any new symphony within our remembrance."

The first performance at Leipsic was on January 18, 1877, conducted by Brahms. He had written to Herzogenbergs in December of the year before: "Three days before the concert I began to perspire and drink camomile tea; after the fiasco (at the Gewandhaus), attempts at suicide, and so on. You shall see the lengths to which an

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exasperated composer will go!" Elisabeth, after the concert, lost in wonder, love, and praise, wrote that a member of the Gewandhaus Committee who had protested volubly against the proposed repetition of the symphony at an early date "could not face the terrific strain of deciding whether the finale led to heaven or hell." She begged Brahms to have the symphony printed soon, "for we are all symphony-sick, and weary of straining to grasp the beloved, elusive, melodies." Some months afterwards she wrote to Brahms that he had forgotten to take his liqueur-flask and night gown when he left Leipsic.

Brahms was asked to conduct this symphony at the Gewandhaus on January 1, 1879. He wrote Elisabeth that he was not inclined

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to do it: "What is your conductor there for, after all! There is some sense in conducting one's own works before they are printed, but only then." When there was a performance in Leipsic on March 14, 1882, she wrote that the hearers quite lost their heads at the end. "There was *not* the usual preponderance of prim, tiresome femininity barely out of its teens." As the third movement received comparatively little applause, Bülow promptly repeated it.

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos; Handel, Fugue

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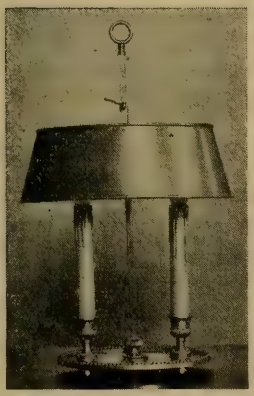
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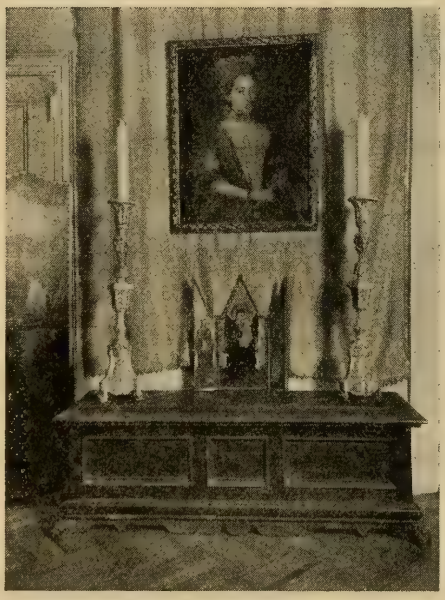
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in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldy elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.



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"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform

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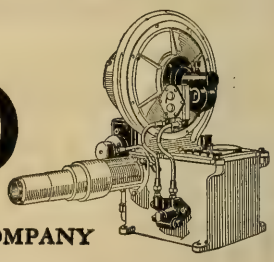
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the symphony a week ahead of his rival." The first performance in New York was on December 15, 1877.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:

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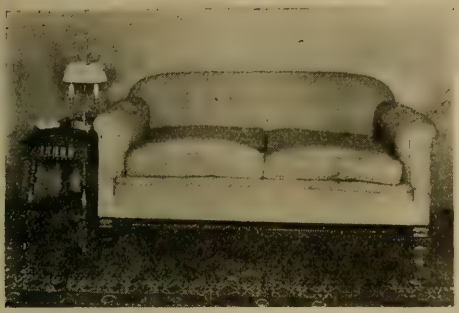


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I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:

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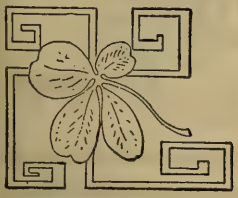
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Mr. Paur: December 2, 1893; October 19, 1895; April 16, 1898.
Mr. Gericke (second term): April 14, November 24, 1900; December 27, 1902; February 25, 1905.
Dr. Muck: October 27, 1906.
Mr. Fiedler: October 10, 1908; March 11, 1911.
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Daniel Gregory Mason . . . Symphony in C minor, Op. 11

I. Largo sostenuto; Allegro moderato risoluto.
II. Larghetto tranquillo; Andantino Commodo.
III. Allegro molto marcato.

(First time in Boston)

Rachmaninoff . . Concerto in D minor, No. 3 for Pianoforte with Orchestra, Op. 30

I. Allegro ma non tanto.
II. Intermezzo: Adagio.
III. Finale.

Berlioz . . . Excerpts from "The Damnation of Faust"

a. Minuet of the Will-o'-the-Wisps.
b. Dance of the Sylphs.
c. Hungarian March, "Rákóczy"

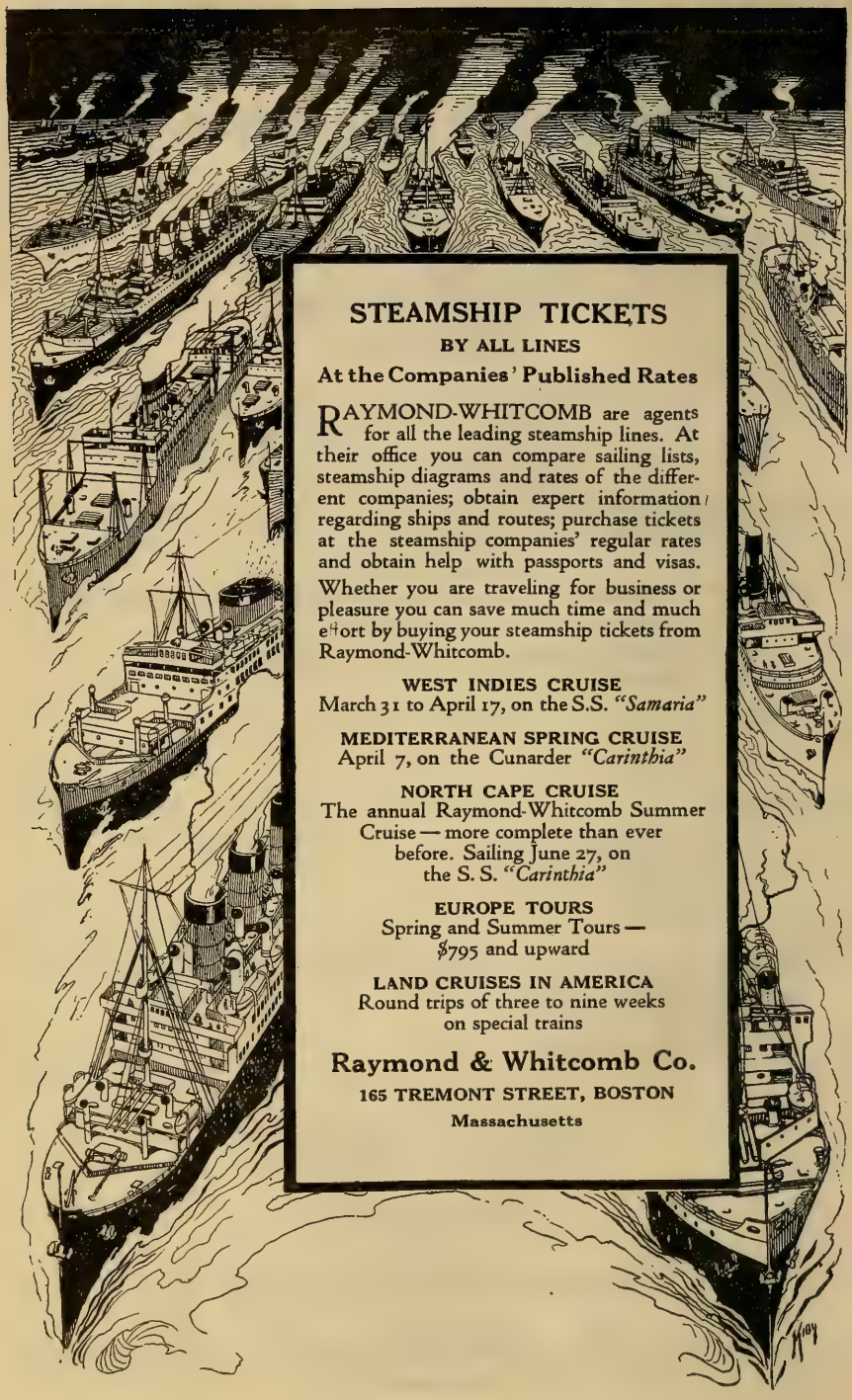
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"Estate," dalle "Quattro Stagioni" ("Summer," from the "Four Seasons"), for String Orchestra, Organ, and Cembalo

Antonio Vivaldi.

(Born about 1680 at Venice; died there in 1743)

The full title of the work, that includes four concertos, "Quattro Stagioni," is "Il Cimento* dell' Armonia e dell' Invenzione in XII Concerti," for four and five voices, Op. 8. These concertos were published in folio at Amsterdam. They afterwards were taken over by the publisher, Breitkopf. The collection included Vivaldi's "Storm at Sea." The present version of "The Four Seasons" is the transcription by Bernadino Molinari.†

Molinari conducted "The Four Seasons" at St. Louis "for the first time in America": "Spring," on January 6, 1928; "Summer," on January 13; "Autumn" and "Winter" on January 27. Each one of the four concertos is an attempt to give a musical description of a

*"Cimento" has several meanings: cement, attempt, trial, risk, peril. One is reminded of "Zug," as defined by Mark Twain. Should the title be freely translated "The Union (cementing) of Harmony and (poetic) Invention"?

†Molinari, born at Rome on April 11, 1880, studied with Renzi and Falchi in that city at the Liceo di S. Cecilia. Since 1912 he has been conductor of concerts at the Augusteo, Rome. He has toured frequently as a "guest" conductor of operas and concerts. He has published a new edition of Monteverdi's "Sonata sopra Santa Maria" (1919); edited Carissimi's oratorio "Giona" for concert use, and transcribed ancient and modern music for orchestra. His first appearance in the United States was as "guest" conductor of the St. Louis Symphony Orchestra at St. Louis, December 29, 1927. He conducted there five concerts in all. He conducted the Philharmonic Society of New York as a "guest" beginning January 17, 1928.

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sonnet; an interlinear translation into tones. These sonnets were published anonymously, but some believe that they were written by Vivaldi. The lines of each sonnet, which serves as a preface to each concerto, are arranged under letters; so a passage "A" in the music corresponds with "it" in the verse. Mr. Harry A. Burke, in his programme notes for the concerts of the St. Louis Symphony Orchestra, published translations of the sonnets made by Mr. Claudio Delitala of that city.

SUMMER

Under the scorching summer sun
Man languishes. So languish the herds, so burns the pine.
The cuckoo calls, and hearing him
The turtle-dove and robin sing.
A tender zephyr breathes. Now Boreas
Thrusts forth his sudden challenge.
A little shepherd cries. He fears
The threat of the impending storm.
The ache for rest from his tired limbs is driven
By lightning's darts, and fearsome thunder-rolls,
And by the torment of the frantic flies.
The shepherd's fears, alas, are all too true.
Thunders the sky, and flashes, and sends hail,
To beat down tender wheat and the proud trees.

Sir John Hawkins found the attempt of Vivaldi to "illustrate" the sonnets by music absurd. Speaking of the book of concertos, he wrote: "However ridiculous such a plan may seem, the first four of

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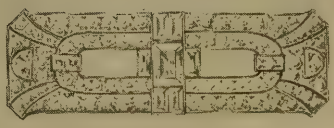
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these are a pretended paraphrase, in music, of so many sonnets on the four seasons of the year in which the author endeavors to excite, by music, ideas correspondent with the sentiments of the several poems. His subsequent compositions have a similar tendency, but are less restrained."

* * *

Vivaldi was born some time during the latter half of the seventeenth century at Venice, where his father was violinist at St. Mark's Church. Little is known about Antonio's early history. It is supposed that he spent several years in Germany. We know that he was director of music to Duke Philip of Hesse—some say Duke Philip of Hesse-Philippsthal, Ernest Ludwig—at Mantua, where the Duke had a residence from 1707 to 1713, when he returned to Venice. He was appointed *maestro de concerti* at the Ospedale della Pietà, a foundling hospital for girls, with a choir and an orchestra, all women. In 1714 he was appointed violinist at St. Mark's Church. He was red-headed and a priest, so he was known as "il prete rosso." According to the St. Louis Orchestra's Programme Book of January 6, 1928, Mr. Molinari is inclined to believe that "Vivaldi won his nickname of *il prete rosso* from his custom of wearing a semi-clerical habit of red." Now Goldoni, in his entertaining Memoirs,

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writes of his promise early in 1735 to assist Grimani, the proprietor of the Theatre of Saint Samuel in Venice, in the production of an opera. "La Griselda," an opera of Aspostolo Zeno and Pariata, had been chosen, "and the composer," writes Goldoni, "who was to set it to music was the Abbé Vivaldi, called *il prete rosso* ('the red priest') on account of his hair. He was much better known by this sobriquet than by his real name." (Vivaldi wrote the music, and the opera was produced; but the names of the librettists are not given in the published libretto. "La Griselda" was Vivaldi's twenty-first opera.) Vivaldi did not die until 1743. Here is contemporaneous evidence by an Italian.

Ernst Ludwig Gerber, in his "Lexicon der Tonkünstler" (Leipsic, 1790), says that Vivaldi in his old age, "about 1730, was extraordinarily pious, so that he would not put his rosary aside until he took up the pen to write an opera, which happened frequently." It is also said of him that once, celebrating his daily Mass, a musical idea came into his head that delighted him. He left the altar and went into the sacristy to write it down, and then returned to go on with the Mass. Taken before officers of the Inquisition, he was declared not wholly sane. The only punishment meted out to him was that he should not be allowed to celebrate the Mass. Is this fact or legend?

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Vivaldi composed a great quantity of music for the violin (according to Riemann, there are in Dresden alone eighty concertos in manuscript), and he wrote operas from 1713 to 1739—thirty-eight, it is said—twenty-two of them for Venice. Few of his works have been printed. His published compositions include twelve trios for two violins and violoncello (Op. 1); eighteen violin sonatas with bass (Op. 2 and 5); "Estro Poetico," twelve concertos for four violins, two violas, violoncello, and organ bass (Op. 3); twenty-four concertos for solo violin, two violins *ripieni,* viola, and organ bass (Op. 4, 6, and 7); "Le Quattro Stagioni," twelve concertos for four and five voices (Op. 8); "La Cetera," six concertos for five voices (Op. 9); six concertos for flute, violin, viola, violoncello, and organ bass Op. 10); twelve concertos for solo violin, two violins, viola, violoncello, and organ bass (Op. 11 and 12).

* * *

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor for four claviers (Vivaldi's concerto in B minor for four solo violins); but about 1912 the authenticity of Bach's transcrip-

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tions of the concertos for the organ was strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin. We have seen what Sir John Hawkins wrote about the "Four Seasons." But the Germans, Bach, Benda, and Quanz among them, thought highly of the Venetian.

Vivaldi developed the concerto form invented by Giuseppe Torelli. Sir Hubert Parry said of Vivaldi: "He represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and, at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he showed facility, glibness, and a certain mastery of technic, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir

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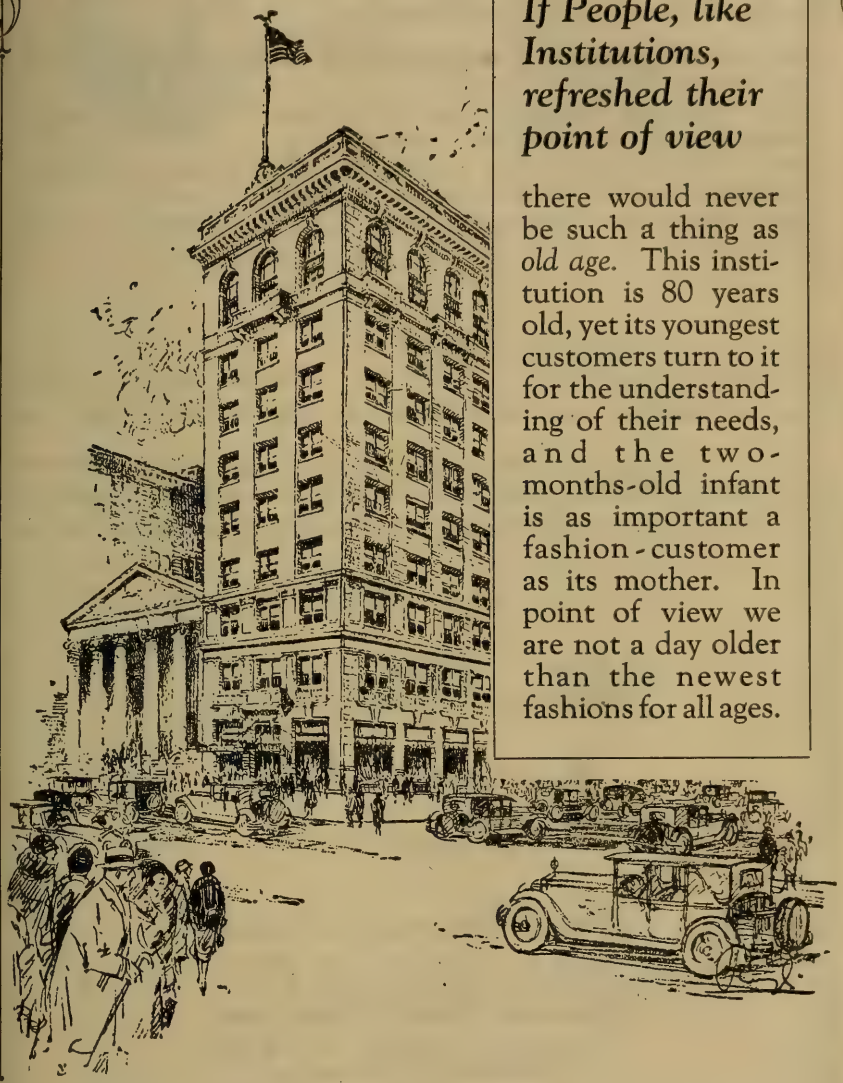
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Hubert admitted later, in his Life of Bach, that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

* * *

These works of Vivaldi have been performed in Boston at concerts of the Boston Symphony Orchestra:

1913. March 8, Concerto, G major, for violin with string orchestra. Eugène Ysaye, violinist; Dr. Muck, conductor.

1925. October 10, Concerto D minor, for orchestra with organ. Edited by Alexander Siloti. Mr. Koussevitzky, conductor.

1926. February 12, Concerto, E minor, for string orchestra. Edited by A. Mistovski; April 30, Mr. Koussevitzky, conductor.

1927. January 14, Concerto, A minor, for strings. Arranged by Sam Franko. Mr. Casella, "guest" conductor.

SYMPHONY, C MINOR DANIEL GREGORY MASON

(Born at Brookline, Mass., on November 30, 1873; living in New York)

This symphony, dedicated to E. J. de Coppet, the founder of the Flonzaley Quartet, was begun at Boffres Aredèche, France, in July, 1923. It was completed at Paris in the spring of the follow-

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ing year. The Philadelphia Orchestra played it at Philadelphia on February 18, 1916; the Detroit orchestra, in 1921. The symphony was then rewritten. The revised version was produced in New York by the Philharmonic Society, Josef Stransky conductor, in December, 1922. There were performances at Minneapolis and St. Paul by the Minneapolis Symphony Orchestra on January 23–24, respectively, in 1924; at Chicago, by the Chicago Symphony Orchestra, on January 30, 1925.

When Mr. Mason was asked by Mr. H. A. Bellows, the editor of the Minneapolis Orchestra's programme books, for information about the symphony, he sent a copy of the New York Philharmonic's programme, and wrote: "I should prefer that you would not make an elaborate thematic analysis such as appeared in the programme of the Philharmonic Orchestra. I prefer to let the music speak for itself"; but in answer to another request, he yielded, and supplied the following notes, adding illustrations in musical notation. The account of the symphony as here printed is taken from Mr. Mason's notes:

"The symphony, which is in three movements, is cyclical in character; that is, it proceeds out of three germinal motives which appear, in embryonic form, in the introduction of the first movement.



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"First movement (Largo sostenuto, 3-4 time, Allegro moderato, risoluto, C minor). In the course of the introductory Largo are heard the three germinating motives. The first is the pondering, almost melancholy, subject given out at the start by flutes and clarinets, the first five notes descending chromatically against an ascending counter-phrase in the bassoons. The second, immediately following, is a foreshadowing by the wood-wind (later by strings, and still later by trombones) of the energetic string unison, in the triplet rhythm, which becomes the first theme of the opening Allegro, and is also the main theme of the entire symphony. The third 'embryo' is the upward, questioning melody (poco tranquillo) sounded by the solo violin and later by the oboe, destined to become the second main theme of the movement. The whole of the introduction (Largo sostenuto) is given to the gradual emergence of the chief motive of the symphony (No. 2). In the main body of the movement (Allegro moderato, risoluto) this theme becomes the dominating musical idea, giving way at times to the quieter clarinet solo theme. The brooding introductory theme also takes part in the musical drama, but is finally conquered by the more vigorous one, which ends the first movement in a mood of triumph.

"Second movement (Larghetto tranquillo, D-flat major, Andan-

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tino commodo, A major, 4-4 time). The early part of this movement is devoted to a new theme, first sung by the English horn against a quiet background of the strings, and later more broadly developed by the full orchestra, with interruptions by solos for clarinet and flute. As this dies away, a single trumpet sounds a call—a variant of No. 2, the central theme of the symphony. Over a murmuring of muted strings and harp, a solo oboe begins to give this subject more definite shape. There is another trumpet call, and the theme is further defined, until at last it appears in complete form (Andantino commodo, A major) in the violins and first oboe, accompanied by horns, clarinets, harp, and strings (dolce semplice). All this section of the movement is pastoral in mood, but later the music becomes more animated; and as the agitation increases, the brass instruments in clashing fanfares insist on the theme (full orchestra, *ff*). Tranquillity returns, and the horns, in four-part harmony, accompanied by bassoons and pizzicato strings, recur to the theme of the Larghetto. The movement ends peacefully.

"Third movement (Allegro molto marcato, C minor, 5-4 and 6-4 time). Four horns in unison give out the unruly theme of the finale, a new version of the central idea of the symphony. The other two chief motives of the first movement also play their parts

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here; the quieter second theme appears in the violins, its three notes now falling instead of rising. The pondering motive of the first movement is also heard from flutes and clarinets, accompanied only by the tapping of the kettledrum. However, the last word is given to the main motive, solemnized into a broad chorale.

"It may be added that while the symphony is conceived dramatically, the drama is of the interplay of musical ideas and emotions, and the composer wishes expressly to disclaim any programmistic story."

Vladimir Horowitz was born at Kiev, Russia, of an artistically inclined family. His father was an engineer; his mother a musician. It was with her that he began to study the piano at the age of six. As soon as he was old enough he was sent to the Conservatory, where he studied under Felix Blumenfeld, a pupil of Rubinstein. At the age of seventeen he was graduated with the highest honors. His first public appearance was made at Kharkov, and he then started on his first tour. He played throughout Russia until 1923, "even through the worst national crisis, when he was paid in flour and butter instead of money." During 1922–23 Horowitz played twenty-

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three times in Leningrad to sold-out houses. In 1924 Horowitz left Russia for Berlin, where he made his début at the Bluthner Hall as soloist with orchestra. From Berlin, he started on a tour of Europe, appearing in Germany, Holland, Italy, France, Spain, Belgium, and London. Last season he played 88 engagements: in Berlin, Leipzig, Hamburg, Rome, Paris, Amsterdam, Scheveningen, Cologne, and Frankfort. He is making his first tour of the United States this season. He played for the first time at a concert of the Philharmonic Society, New York, Thomas Beecham "guest" conductor, on January 12, 1928 (Tchaikovsky's Concerto No. 1.)

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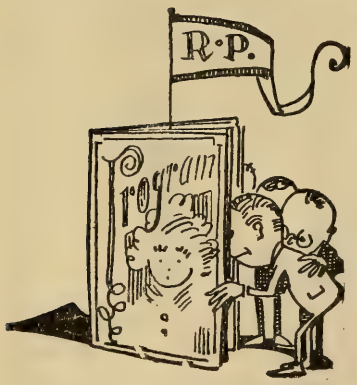
Concerto No. 3, D minor, for Pianoforte and Orchestra, Op. 30

Sergei Vassilievich Rachmaninoff

(Born in the government of Novgorod, Russia, on April 2, 1873; now living in New York, N.Y.)

This concerto, written in 1909, was performed for the first time on November 28, 1909, at a concert of the Symphony Society, New York. Mr. Rachmaninoff was the pianist. The score, dedicated to Josef Hofmann, calls for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, strings, and the pianoforte.

Dr. Otto Kinkeldey, in his article for the Bulletin of the Symphony Society of New York, November 28, 1909, describes the concerto as "Russian throughout—Russian in its melodic conception, in its rhythms and in the robust, virile qualities even of its gentler passages. In several passages we may clearly discern the composer's place in the lineage of Tchaikovsky." In form, "the concerto is more or less conventional, with lengthy working-out of episodic material and free use of remodeled motives or melodies to secure unity throughout the whole work. The first theme of the first movement, a typical Slavic chant, is played very simply by the piano to a



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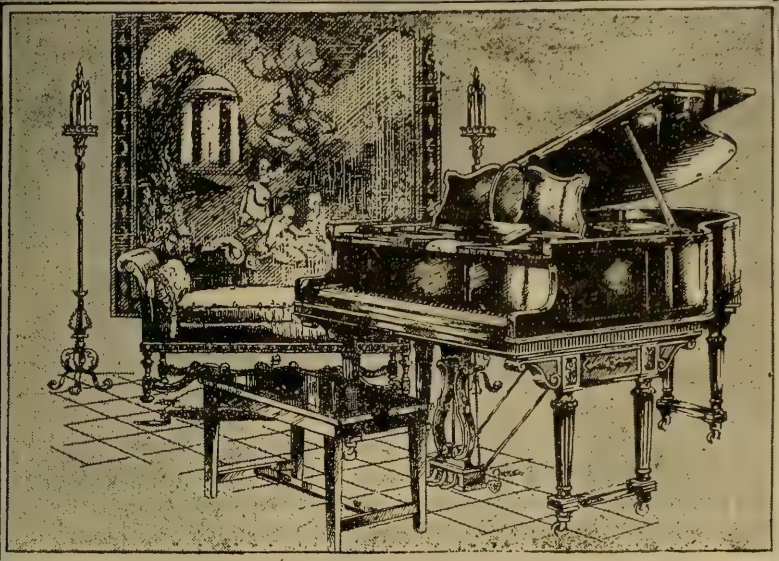
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rhythmic accompaniment of muted strings and pizzicato basses. Horns and violas repeat the theme. The whole section has a subdued character which has something mysterious in it. The second theme, which is anticipated by horns and trumpets before it really appears in its full form after the first orchestral forte, is short and has a throbbing rhythm, played pianissimo and staccato by the strings and answered by the piano. From it is derived a beautifully warm and expressive episode for the solo instrument. Reminiscences of this theme and this episode will be heard in the second movement and will play a large part in the development of the last.

"The second movement begins with another typical Russian theme, tender and melancholy, and yet not tearful. It is relieved by a section in 3-8 time, with a pizzicato waltz acompaniment in the

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strings, to which the reeds sing sweetly a melody, which is nothing but the first theme of the concerto in another guise.

"The last movement (Alla breve) follows the second without interruption. Its general character is that of ceaseless, driving activity. The first theme at times takes on a martial sound. Several subsidiary themes are heard. One of them appears first as a long succession of syncopated chords in the piano, followed immediately by a smooth flowing statement of the same melody, also by the piano. A Scherzando, 4-4, and a Lento are based largely upon reminiscences of themes in the first movement. After the Lento the restless Alla breve is resumed."

Rachmaninoff has composed four pianoforte concertos. No. 1. was performed for the first time in Boston by the Boston Symphony Orchestra, Carlo Buonomici, pianist, on December 7, 1904. (This concerto, in F-sharp minor, Op. 1, was written when Rachmaninoff was a student at Moscow, and it was first performed by him in that city. He revised it in 1917, changing the thematic development and

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the instrumentation. The first performance in the United States of the original version was probably by Martinus Sieveking at Washington, D.C., on December 16, 1900.

No. 2. This concerto, in C minor, Op. 18, composed in 1900, and performed for the first time by Rachmaninoff at Moscow in 1901, won the Glinka Prize of 500 roubles. The first performance in the United States was by Raoul Pugno at a Russian Symphony Concert in New York in 1905. The first performance in Boston was at a concert of the Boston Symphony Orchestra (Rachmaninoff, pianist) on December 17, 1909.*

No. 3. See preceding notes.

No. 4. G minor, Op. 40, completed in 1926, was performed for the very first time and from manuscript by Mr. Rachmaninoff at a concert of the Philadelphia Orchestra in Philadelphia on March 18, 1927.

*At that concert, Mr. Rachmaninoff conducted his symphonic poem "The Island of the Dead," which was heard then in Boston for the first time.

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(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Goethe was pleased at the thought that his poem could be read in the language in which Voltaire ruled fifty years before; he told Eckermann how Voltaire had influenced his earlier years and what an effort it cost him to shake off this influence and stand on his own feet in close communion with nature. He praised the translation highly, although it was for the most part in prose. "I cannot read 'Faust' any more in German, but in this translation into French everything is again fresh, new, and ingenious."* Berlioz, reading it, was intoxicated. "The marvel-

*See "Goethes Gespräche mit J. P. Eckerman," 1830, January 3.

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lous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before Nerval's, but Berlioz was apparently unacquainted with them. Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adven-

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tures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music arranged by the orchestral leader, Béancourt, was performed with great success at the Nouveautés.* Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with

*The libretto of this "Faust," a lyric drama in three acts, produced at the Théâtre de Nouveautés on October 27, 1827, is a curious one. Faust, rejuvenated by his own magic art, has saved Marguerite, the daughter of Conrad, an old soldier, from drowning. He asks for her hand, but Conrad refuses the offer because Faust cannot maintain her in becoming state. Faust, desperate, invokes the aid of Hell. Mephistopheles appears, and offers untold wealth in exchange for a bond binding the two for eternity. Faust accepts. Rich and noble, he again asks Conrad for his daughter. Soon the price paid by the philosopher for his sudden prosperity is known. Marguerite rejects him, and prays for help. Faust feels remorse. He demands of Mephistopheles the annulment of the compact. Pardoned, he weds Marguerite, who is found to be the heiress of the noble family of Irnestal. There was a brilliant *mise-en-scène*. For an account of a dispute over the music see "Histoire des Théâtres de Paris: Les Nouveautés," by L. Henry Lecomte (Paris, 1907, pp. 36–38).

Subscriptions to date for season 1927–28 . .	$72,184.99
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Frédéric Lemaître as the hero, was produced at the Port-Saint-Martin, October 29, 1828.

Berlioz's "Huit Scènes de Faust," composed at Grenoble in 1828, and at Paris in 1829, engraved in 1829, is now extremely rare. It did not include the Rákóczy March. Berlioz sent a copy to Goethe, who consulted Zelter of Berlin as to its worth. Zelter wrote a letter abusive of the music. Goethe never acknowledged the gift, never replied to Berlioz's letter.

The revision of these scenes was made and the other portions of "The Damnation of Faust" were composed in 1845–46. The first performance was at the Opéra-Comique, Paris, December 6, 1846. Berlioz conducted. The singers were Mme. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, February 12, 1880. Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. Leopold Damrosch conducted. The first performance in Boston was on May 14, 1880. Mrs. Humphrey-Allen (Mrs.

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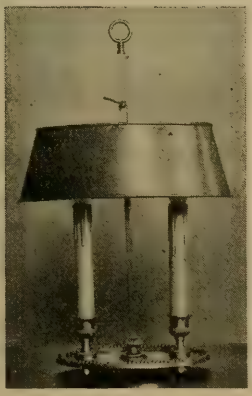
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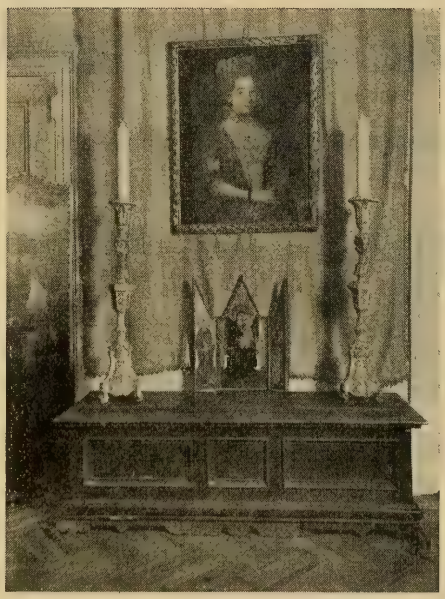
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When "The Damnation of Faust" was first performed in Paris, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tchaikovsky was six years old; Brahms was a student of thirteen years.

* * *

The Menuet des Follets (Minuet of Will-o'-the-Wisps) is a species of instrumental serenade given by *ignes fatui* under Marguerite's window at night by the command of Mephistopheles. The movement begins Moderato, D Major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is



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developed by strings and wind; the latter instruments have the more important part. There is a trio in D minor, with a melody for strings accompanied by "continual light-flickering in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet is shortened. It leads to a Presto, D Major, 2-2. Piccolo, flute, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The Minuet is scored for two piccolos, flute, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

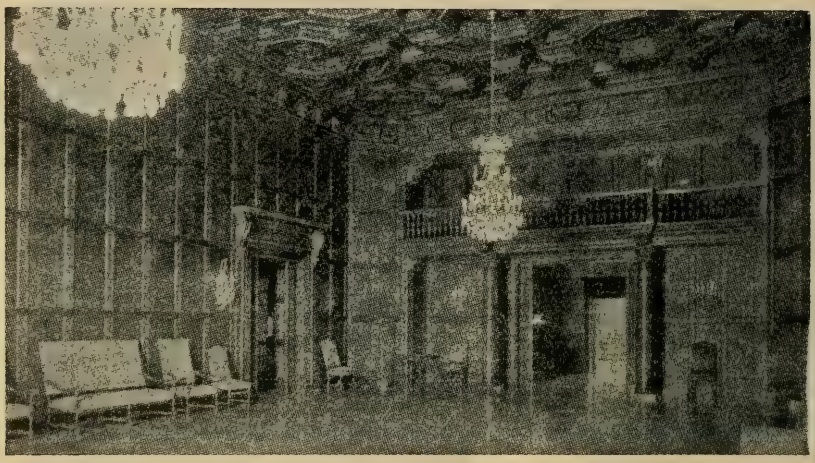
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*
* *

The first performance of the Rákóczy March in Boston was at one of Theodore Thomas's concerts April 9, 1870.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He said that he wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only

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to choose.' I took his advice and chose the Rákóczy tune." Adolphe Boschot, in his carefully documented and fascinating life of Berlioz, does not believe this story, characteristic of the great man who said that he also wrote the "March to the Scaffold" ("Fantastic" Symphony "in one night"). Boschot believes the Rákóczy March was written in the course of the two months that preceded his departure for Vienna.*

The march was played for the first time at Budapest, February 15, 1846, in a concert given by Berlioz in the National Theatre. The description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the

*Boschot's Life of Berlioz: Vol. III, "Le Crépuscule d'un Romantique," pp. 97, 98.

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changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.** Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveler here who was personally conducted by Mephistopheles. Faust says (scene vii.):

> Having now, my good Mephostophilis,
> Passed with delight the stately town of Trier,
> Environed round with airy mountain-tops,
> With walls of flint, and deep entrenchèd lakes,
> Not to be won by any conquering prince;
> From Paris next, coasting the realm of France,
> We saw the river Main fall into Rhine,
> Whose banks are set with groves of fruitful vines;
> Then up to Naples, rich Campania,
> Whose buildings fair, and gorgeous to the eye,
> The streets straight forth, and paved with finest brick,
> Quarter the town in four equivalents.

*During the World War some German writers insisted that Shakespeare was of German descent. They also found for Dante some German ancestors. "Deutschland über alles."—Ed.

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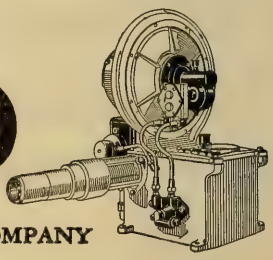
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The way he cut, an English mile in length,
Through a rock of stone in one night's space;
From thence to Venice, Padua, and the rest,
In one of which a sumptuous temple stands,
That threats the stars with her aspiring top.
Thus hitherto has Faustus spent his time:
But tell me, now, what resting place is this?
Hast thou, as erst I did command,
Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with

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tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Czinka Panna.

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Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska,* who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy Song" and also Ruzsitska's battle music.

Czinka Panna was educated musically by a German Kapellmeister

*Was not this "fiddler" a musician named Wencelas Ruzsicska, born on September 8, 1758, at Jameritz in Moravia? Going to Vienna, sent by his father to give lessons, he studied composition, became court organist, and played the viola in the orchestra of the National Theatre. He died at Vienna on June 21, 1823. It is said that he drifted into Hungary in 1797. When Salieri discovered Schubert's easy aptitude for music, he handed him over to Ruzsicska, who did not keep him long, but returned him, saying: "He knows everything already. God Almighty has taught him." Albert Soubles in his little book on Hungarian music (Paris, 1898) says that Ruzsicska's opera "the Flight of Bela" (1826) was the first opera in the Hungarian language.

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at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this. She was at the height of her fame in 1772.*

But according to the Vienna *Allg. Musik-Zeitung* (No. 27. 1846, page 104), a regimental bandmaster named Scholl, "a very modest, amiable, good, fat man," composed the Rákóczy March at the beginning of the nineteenth century. He may have based his march on the old tune.

The march begins with Rákóczy's tune, announced piano in the wood-wind to a pizzicato accompaniment in the strings. After the theme has been carried through, chiefly in its original shape, the first phrase is worked out dramatically in a strong dramatic climax,

*For a sketch of her life see Liszt's "Des Bohémiens et de la musique en Hongrie," pp. 292, 293 (Paris, 1859).

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* * *

Liszt's Rákóczy March was played in Boston at a concert of the Boston Symphony Orchestra on March 14, 1891.

The first performance in Boston was on December 2, 1871, at one of Theodore Thomas's concerts.

The pianoforte version was played by Carl Baermann at a concert of the Boston Symphony Orchestra on January 27, 1883.

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FRIDAY AFTERNOON, MARCH 23, at 2.30 o'clock

SATURDAY EVENING, MARCH 24, at 8.15 o'clock

Gluck Ballet Suite No. 2 (Arranged by Gevaert)

III. Tambourin from "Iphigénie en Aulide."
IV. Gavotte from "Armide."
V. Chaconne from "Iphigénie en Aulide" and "Orphée."

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Piston Symphonic Piece

DeFalla . . Three Dances from the Ballet, "El Sombrero de tres picos." ("The Three-Cornered Hat")

I. The Neighbors.
II. Dance of the Miller.
III. Finale Dance.

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

There will be an intermission before the symphony

A lecture on this programme will be given on Wednesday, March 21, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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Sunday MAR. 25 at 3.30

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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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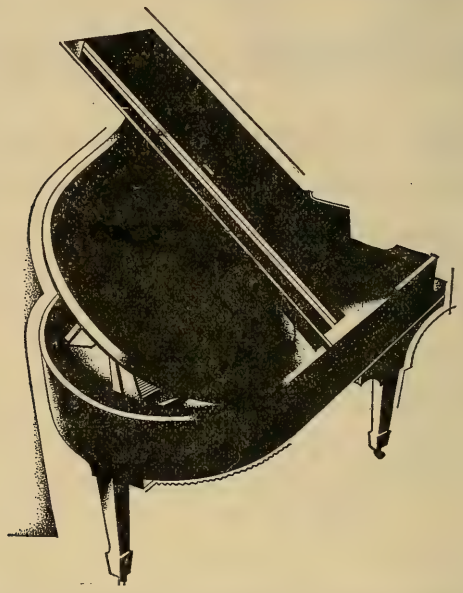
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Pinfield, C.	Mariotti, V.	Leveen, P.	Siegl, F.	
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Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E.	Bettoney, F.
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
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Twentieth Programme

FRIDAY AFTERNOON, MARCH 23, at 2.30 o'clock

SATURDAY EVENING, MARCH 24, at 8.15 o'clock

Gluck Ballet Suite No. 2 (Arranged by Mottl)

a. March (from "Alceste"); Minuet (from "Iphigenia in Aulis").
b. Grazioso (from "Paris and Helen").
c. Slave Dance (from "Iphigenia in Aulis").

Schumann Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

(Played without pause)

Piston Symphonic Piece

(First performance)

Lazăr Music for Orchestra

(First performance)

Stravinsky Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend

I. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IIIa. Berceuse.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katscheï.

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BALLET SUITE ARRANGED BY FELIX MOTTL.
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(Gluck, born at Weidenwang, near Berching, in Upper Palatinate, on July 2, 1714; died at Vienna, November 15, 1787. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911.)

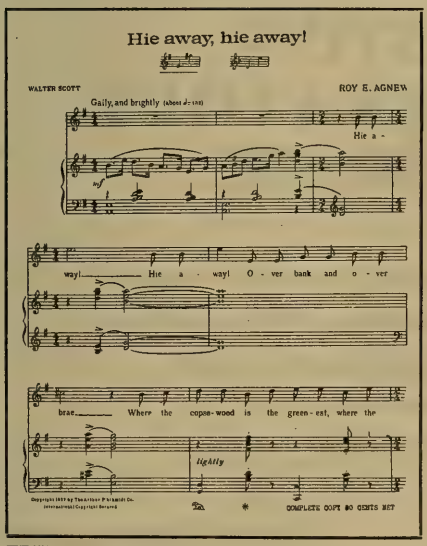
This Suite is derived from the operas "Alceste," "Iphigénie en Aulide," and "Paride ed Elena."

1. March ("Alceste"); Minuet (Iphigénie en Aulide"). "Alceste," opera in three acts, libretto by Raniero di Calzabigi, after the tragedy of Euripides, was produced at Vienna on December 16 (according to some the 26th), 1767. The part of Alceste was taken by Antonia Bernasconi; that of Admetus by Tibaldi. The "Sacrifice" March undoubtedly influenced Mozart in writing his March of the Priests in "The Magic Flute," and Gluck's influence is also shown in Mozart's "Idomeneo." It was for "Alceste" that Gluck wrote the famous preface expounding his ideas about the character of opera.* The opera was revived at the Opéra-Comique, Paris, May 30, 1904 (Félia Litvinne, Alceste).

"Iphigénie en Aulide," a tragedy-opera in three acts, libretto by

*Yet Gluck allowed "Alceste" to be spoiled by his concessions to Parisian taste, when he allowed the introduction of Hercules at the end, when the opera was performed in French at the Opéra, Paris, April 23, 1776.

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Bailli du Rollet (after Racine's tragedy), was produced at the Opéra, Paris, on April 19, 1774. Iphigénie, Sophie Arnould. The leading ballet dancers were the Dlles: Guimard, Allard, Heinel, Peslin; the Sieurs, Vestris, Gardel. There were revivals in 1800, 1806, 1816, 1824. The opera was revived in Paris at the Opéra Comique, December 18, 1907. Iphigénie, Lucienne Bréval; chief dancer, Régina Badet. There were six performances, seven in 1909.

II. Grazioso ("Paride ed Elena"). The opera "Paris and Helen," libretto by Calzabigi, was produced at Vienna on November 3, 1769. The characters are Elena; Paride; Amore disguised as Erasto, a Spartan; Pallade, the goddess; and a Trojan. Helen is not here the later heroine of Troy. The opera is concerned only with the wooing of her by Paris and her final surrender. Gluck in his dedication to the Duke of Braganza defended his operatic theories.

III. Slavic Dance ("Iphigénie en Aulide").

* * *

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court. Louis XIV. danced it to music composed for him by Lully; for the minuet, originally a gay and lively dance, soon lost its vivacity when ex-

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ported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is moderate rather than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and at balls this dance was followed by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all postures and dancing steps.

An entertaining essay could be written on the minuet, in which Marcel saw all things; of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as *'tracer les chiffres d'amour,'* and no such commonplace expression as violin

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was used during this stilted period. The musical instruments which accompanied the dance were called *'les âmes des pieds.'* " Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,— "a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

Mozart as a lad, journeying with his father, wrote to his mother

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and sister from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." To which Mr. Krehbiel added this note: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and

*The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Charles Gilibert, April 4, 1903. It was sung here by Blanche Marchesi, January 21, 1899.

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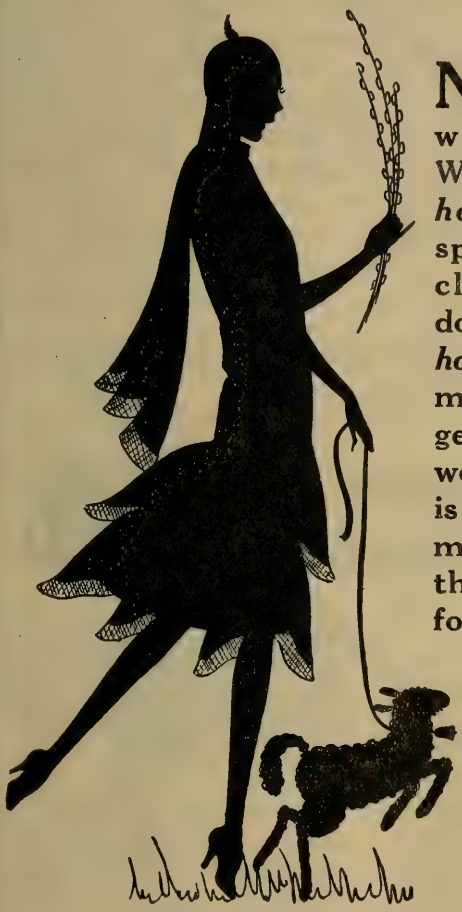
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modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn* composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation

*Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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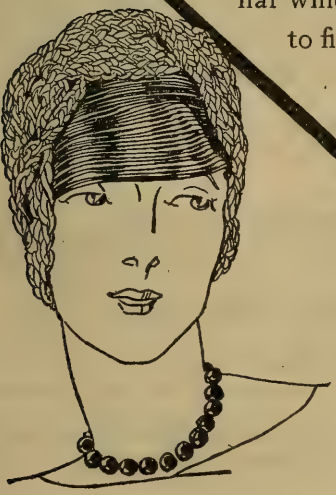


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of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin. (For a discussion of the minuet in the early symphonies, see "Mozarts Jugendsinfonien," by Detlef Schultz, Leipsic, 1900.)

SYMPHONY IN D MINOR, No. 4. OP. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at Gewandhaus, Leipsic, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about

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it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia' "); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine



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wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the mansucript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

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The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,— Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

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The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. The programme was as follows:—

Part I—1. Symphony in D minor, No. 4, Schumann (first time in Boston):





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2. Grand Fantasia for Violin, Ernst, Mr. Eduard Mollenhauer*; 3. Second Part from "Hymn of Praise," Mendelssohn (by request). Part II—4. Grand Overture to Goethe's "Faust," Wagner (by request); 5. La Sylphide: Grand Fantasia, Mollenhauer, Mr. Eduard Mollenhauer; 6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon), Verdi, Messrs. Schultz, de Pibas, Hunstock; 7. Overture, "Semiramis," Rossini.

John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of

*Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

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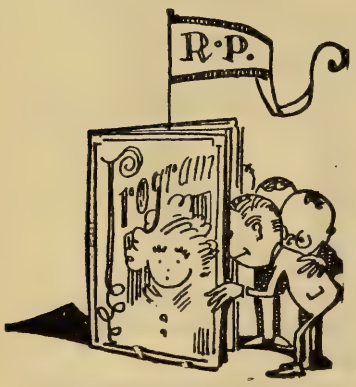
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Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philhar-

*Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."



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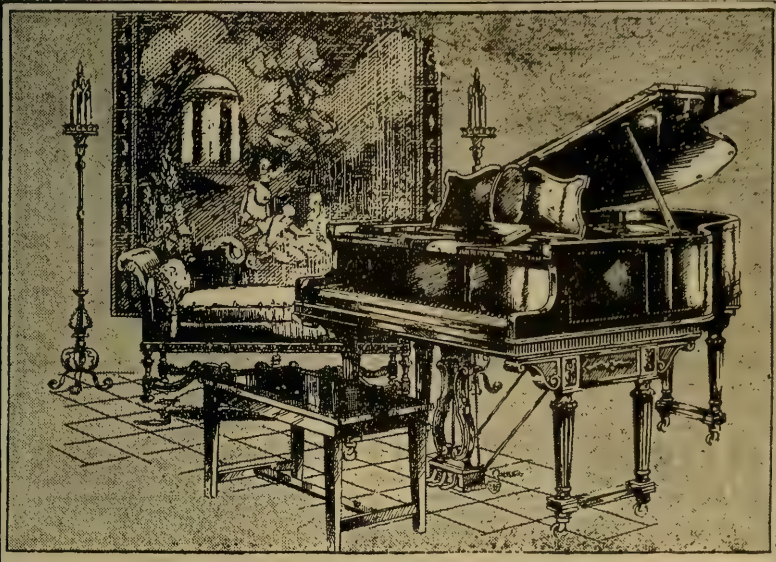
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monic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

* * *

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was

*The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just men-

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tioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the

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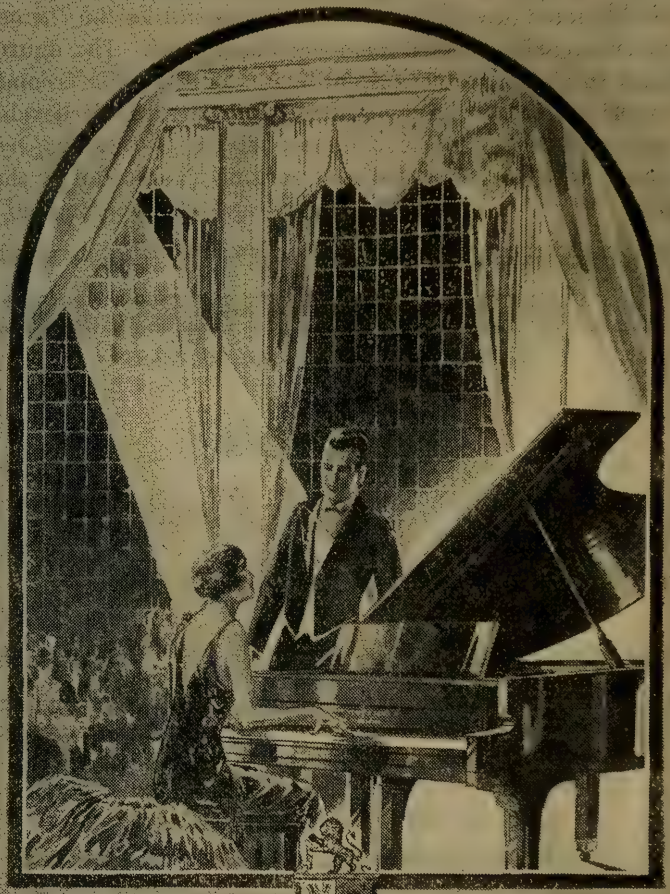
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first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one

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of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

SYMPHONIC PIECE WALTER PISTON

(Born at Boston on January 20, 1894; living at Belmont, Mass.)

This symphonic piece, which is in one movement and has no programme, was written in the summer of 1927. For the following notes we are indebted to the composer.

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Mr. Piston studied the violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston; the pianoforte with Harris Shaw. He studied theory and composition chiefly at Harvard University;

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also with Nadia Boulanger in Paris. At Harvard University he was the conductor of the Pierian Sodality for several seasons.

These chamber works by him have been performed:

(1) Pianoforte sonata: Paris, Concert of the S. M. I., on May 5, 1926, Marcel Ciampi, pianist. (Pieces by Virgil Thompson, G. H. Elwell, Aaron Copland, G. Antheil, and Theodore Chanler were also on the programme.)

(2) Three Pieces for flute, clarinet, and bassoon.

Paris, Société Nationale, May 8, 1926 (Messrs. Blanquart, Coste, and Dhérin).

Boston, Flute Players Club, February 13, 1927 (Messrs. Laurent, Hamelin, and Laus).

Philadelphia, Chamber Music Association of Philadelphia, 1928.

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This composition is now performed for the first time. It has no programme; no motto.

* * *

Lazăr entered the Bucharest Conservatory of Music when he was nine years old. He studied the pianoforte with Emilie Saegin, and theory with D. C. Kiriac. From 1909 to 1913 his teacher of harmony. counterpoint, and fugue was Alfonso Castaldi. At the Leipsic Conservatory of Music (1913–14), Lazăr took pianoforte lessons of Robert Teichmüller. His teacher in composition was Stephan Krehl.* A pianoforte sonata showing the strong influence of Schumann and Brahms was written by Lazăr at this period. He returned to Roumania a few days before the war broke out. In 1915 he re-entered the military school, and remained there until Roumania declared war against the central allies. He served actively in the army, was cited in an "order of the day," and he received the Roumanian War Cross.

*Krehl, born at Leipsic in 1864, a pupil of the Leipsic Conservatory, taught the piano and theory in 1889 at the Carlsrühe Conservatory; in 1907, at the Leipsic Conservatory, where in 1910 he was made a Professor. He is known as a composer by his Symphonic Prelude to Hauptmann's "Hannele"; chamber music (including a clarinet quintet, string quartet, and violin sonata); a cantata (Tröstung") for solo voices, chorus, and orchestra; pianoforte pieces, and songs. He has written several theoretical treatises.—P. H.

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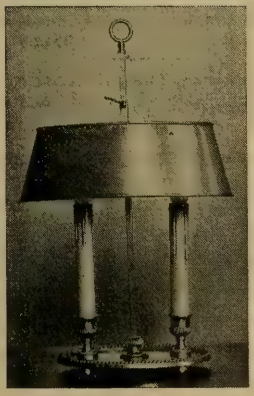
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The list of his compositions includes a violin sonata (1919), which was awarded the second national prize for composition; in 1920–22 he composed some orchestral pieces, his first attempts in large musical form; in 1924 he wrote a pianoforte suite, "Bagatelle," for double bass or violoncello with piano; "Divertissement," for full orchestra,—all of which are published by Universal Edition. In 1924 he composed two Folk Choruses (*MS*); in 1925, Two Roumanian Folk Dances (Oxford University Press); 1926 "Deux Chansons d'amour et une autre gaie" (Durand, Paris).

* * *

Lazăr's "Tziganes" ("Gypsies") Scherzo was performed for the first time anywhere at a concert of the Boston Symphony Orchestra in Boston, on October 29, 1926. Mr. Koussevitzky conducted.



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Igor Fedorovitch Stravinsky

(Born at Oranienbaum near Leningrad on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

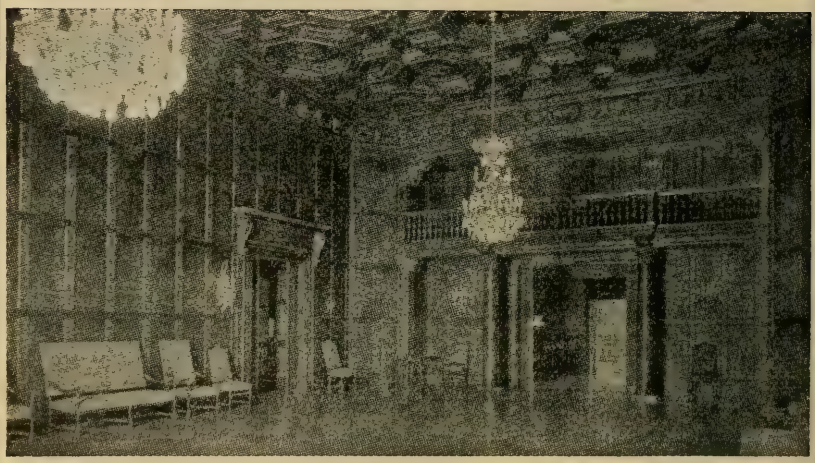
The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure,

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but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakoff's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and

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According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly

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connected—does not exist within his body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.

II. Entreaties of the Fire-Bird.

III. The Princesses Play with the Golden Apples.

III (*a*). Berceuse. This Lullaby is not in the Suite as first published.

IV. Dance (Ronde) of the Princesses.

V. Infernal Dance of Katscheï's subjects.

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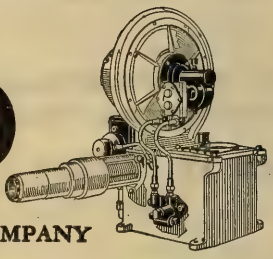
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Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delight-

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The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

†"Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

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of the season. The dancers were Mlle. Xenia Maclezova,* The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original bal-

*She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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let. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

ERRATUM: Programme Book of March 2–3, 1928, page 1412, fifth line from the top. For "Rowland's" read "Rowlandson's."

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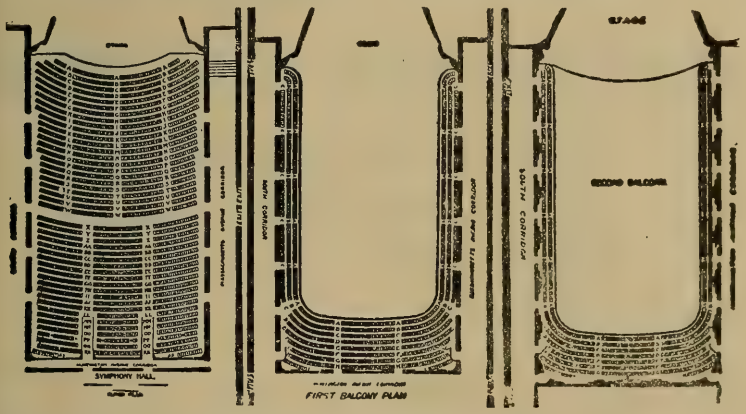
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Symphony in B-flat major, Op. 34 . . Edward Burlingame Hill

(Born at Boston, Mass., on September 9, 1872; now living in Cambridge, Mass.)

We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.

"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhyth-

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mical; the second, lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.

"The following instruments are used: four flutes (the third and fourth interchangeable with piccolos), two oboes, English horn, three clarinets in B-flat, bass clarinet in B-flat, two bassoons, double-bassoon, six horns in F, four trumpets in B-flat, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, piano, and the usual strings.

"The score is dedicated to Sergei Koussevitzky."

* * *

These orchestral works by Mr. Hill have been performed at concerts of the Boston Symphony Orchestra in Boston:

1916. March 24, "The Parting of Lancelot and Guinevere," symphonic poem.

1919. March 28, "Stevensoniana," Suite No. 1.

1920. October 29, "The Fall of the House of Usher," symphonic poem.

1922. February 24, Waltzes for orchestra.

1924. March 21, "Stevensoniana," Suite No. 2; December 19, Scherzo for two pianos (Messrs. Maier and Pattison) and orchestra.

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Mr. Paul Kochanski was born at Warsaw in 1887. He studied the violin with Emil Mlynarski at Odessa; later with César Thomson at the Brussels Conservatory, where he took the first prize "with the greatest distinction." His first appearance in public as a virtuoso was with the Musical Society of Warsaw in 1898. At the age of twenty-one he was appointed a professor at the Warsaw Conservatory of Music. From 1915 to 1918 he taught at the Conservatory of Music in Leningrad. When the revolutionary government came into power, he was ordered to play in many public recitals and concerts. He received his payment in food-cards of the revolution. Having made an attempt to leave Russia, he was arrested at Kiev and ordered to serve as instructor in the Conservatory of that city. Late in December, 1919, he succeeded in reaching Warsaw. (Before the revolution he had played in France, England, Spain, Germany, Russia, Poland, Greece, Turkey, and Egypt.) In October, 1920, he reappeared in London, where he played with the London Symphony Orchestra and gave several recitals. His first appearance in the United States was at New York on February 14, 1921, at Carnegie Hall when, with the assistance of the Symphony Society Orchestra, he played Brahms's concerto. On January 13, 1922, in Boston, at a concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, he played Bruch's Fantasia on Scottish Airs.

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CONCERTO IN A MINOR, FOR VIOLIN . . JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This concerto was probably written during Bach's stay at Cöthen (1717–23), whither he was called from Weimar to be chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable young man, who played the violin, the viol da gamba, and the harpsichord. He had an agreeable bass voice, and of him Bach said: "He loved music, he was well acquainted with it, he understood it."

Bach was interested in the violin before he dwelt in Cöthen. He began to study it with his father, Johann Ambrosius, who died in 1695; and in 1703, as court musician in the private orchestra of Prince Johann Ernst, brother of the reigning Duke of Weimar, he was for some months first violinist, until he went to Arnstadt, to be organist of the new church. During his stay at Weimar (1708–17), if Forkel is to be believed, Bach arranged for the harpsichord sixteen of Vivaldi's violin concertos, for the organ, four violin concertos of the same master; and Bach's concerto in A minor for four harpsichords is an arrangement of Vivaldi's concerto in B minor for four solo violins. About 1912 the authenticity of Bach's transcriptions of the concertos for the organ was strenuously denied.

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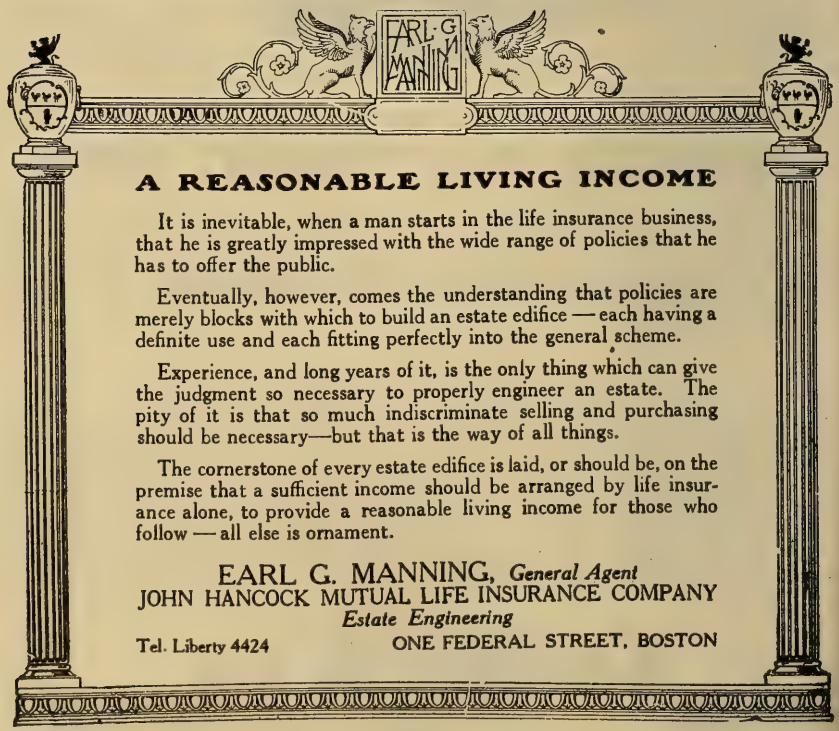
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For the concertos of Italian composers were then the best, and it was the fashion to transcribe them for keyed instruments. Walther transcribed concertos by Albinoni, Manzia, Gentili, Torelli, Taglietti, Gregori; and Bach took themes and sometimes borrowed more extensively from Legrenzi and Albinoni, as well as from Vivaldi.*

*Antonio Vivaldi, violinist, composer, surnamed "The Red Priest," was born at Venice in the latter half of the seventeenth century. The son of a violinist of St. Mark's Church, he was for some years chapel-master to the Landgraf Philipp of Hesse-Darmstadt. In 1713 he returned to Venice; he was made director of the "Conservatorio della Pietà," and he died in 1743. He was so devout that a rosary was in his hand except when he was writing operas. It is true he wrote at least thirty-one of such worldly works. Yet once, obsessed by a musical idea, he left the altar, went to the sacristy to note the theme, then returned to finish the Mass; for this he was haled before the Inquisition, judged a little flighty, and prohibited from celebrating the Mass. He published twelve trios, eighteen violin sonatas, "Estro Poetico" (twelve concertos for four violins, two violas, 'cello, and organ-bass), and sixty-odd concertos of various sorts. Among his pieces is one in which he attempted to paint in tones the colors of the rainbow. His "Summer," one of the four concertos illustrative of four sonnets, "The Four Seasons," was performed by the Boston Symphony Orchestra on March 16, 17, 1928. Tommaso Albinoni, of Venice (1674–1745), fecund writer of operas and pieces for instruments. Luigi de Manzia was in service at Düsseldorf about 1650. Giorgio Gentili, first violin of the ducal chapel of Venice was born in that city about 1668. Giuseppe Torelli, called the founder of the "concerto grosso," born at Verona, was appointed violinist of the St. Petronius Church at Bologna in 1685, and in 1703 concert-master to the Markgraf at Ansbach, where he died in 1708. Giulo Taglietti, born at Brescia about 1660, was master of the College of Saint Anthony. Giov. Lorenzo Gregori, violinist and composer of the seventeenth century, in the service of the Republic of Lucca. Giovanni Legrenzi, born about 1625 at Clusone, died at Venice in 1690, organist at Bergamo, then director of the "Conservatorio dei Mendicanti" and chapel-master of St. Mark's at Venice. He wrote much church and instrumental music and seventeen operas, and enlarged and varied the orchestration of accompaniment more than any man of his period.



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Up to the middle of the seventeenth century, music for the solo violin was almost wholly composed of dance tunes, as courantes, gaillardes, pavanes, etc. These pieces were called indifferently by the name of "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five names were applied especially to instrumental pieces; the two last were given to pieces written for voices or instruments, sometimes to pieces written for both. "Ricercare" soon disappeared; then "canzone" also vanished. "Toccata" was soon applied only to pieces for keyed instruments; toward the second half of the sixteenth century "simfonia" designated an instrumental ritornello or an overture. About 1650 the word "sonata" took the special meaning of an instrumental piece accompanied by the organ or harpsichord, or even other instruments. Brossard (1660–1730) thus defined the "chamber sonata": "Chamber sonatas are properly suites of several little pieces to which one can dance; these pieces are in the same key; this kind of sonata begins as a rule with a prelude or little sonata which serves as an introduction to the other pieces; then come the allemande, the pavane, the courante, and other dances, or serious airs; then follow jigs, passacaglias, gavottes, menuets, chaconnes, and other gay airs; these are all of the same tonality or mode, and played in sequence they form the



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'sonata da camera.'" Furthermore, the sonata absorbed the rights of the "capricio" and the "fantasia."

Composers gradually gave to instruments the expressive, emotional melody that had hitherto been given to drama or cantata. These pieces of a higher melodic character appeared at first to be suited to the dignity of church service. The bass was written for the organ; and these pieces, played in church, were called by the name of "musica di chiesa" as contrasted with "musica di camera," which was still composed chiefly of dance tunes. The distinction was not long observed. At the time when Brossard* wrote, the Italians confounded the two kinds. They enriched chamber music by the use of formulas supposed to be peculiar to the church; they also introduced into ecclesiastical music the rhythm of the dance and the passion of the opera house.

Towards 1660 the cornets—obsolete wind-instruments of wood or ivory, straight or curved, which according to Artusi (1600) imitated closely the human voice—and trombones gave way in Italian orchestras to violins. The string quartet began to take its rightful place. Legrenzi, Vitali, Mazzoni, were helpful in establishing this change; but chamber music owed still more to Giovanni Bassani, born in

*Sebastien de Brossard's "Dictionnaire de Musique" was published at Paris in 1703.

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1657 at Padua, violinist, chapel-master at Bologna and Ferrara, at which last-named place he died in 1716. Michelletti published his "Simfonie et Concerti a Quatre" and in 1698 his "Concerti Musicali." Torelli, however, was the first to establish the form of the violin solo of the grand style. He opened the way to Arcangelo Corelli (1657–1713), the pupil of Bassani, and the father of modern violinists and composers for the violin.

(There is dispute concerning certain details in the history of the development of chamber music. We have followed Henri Lavoix the Younger in his "Histoire de l'Instrumentation" (Paris, 1878), a work that cannot be too highly praised, to which in this instance we are much indebted.)

Of these concertos by Bach, his biographer, Spitta, wrote: "According to rule, a tutti subject and a solo subject were placed side by side, and the solo instrument and the tutti instruments vied with each other in producing the greatest amount of material from their respective subjects. The principal key and those nearest to it were the fields on which these contests were alternately displayed; when the disputants returned to their original position, the combat was over. According to the quality of tone of the contrasting instruments, the one theme was heavy and firm, and the other light and



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pliable. But there were also cases in which one chief subject was considered sufficient. Then it was given out by the tutti and taken up and worked out by the solo instrument. When strictly carried out, this plan gave the work a rather poor effect; but, when the composer possessed the power of inventing and devising episodes, he might take a phrase of the tutti subject, and, by making new matter out of it for the solo instrument, give the form a particular charm. The feeling of dramatic contrast between two individualities was, however, much weakened by this method: the form more strictly belonged to the realm of pure music. But it was just this which chiefly interested Bach,—the purely musical duality, its contrasts, its combinative fertility, and the impulse given to episodic development by its antagonisms. . . . Thus it happens, too, in his concertos, that the tutti passage comprises all the material for the solo subjects. The effectiveness of this departure from the rule of formation depends on the way in which the instruments are treated. This is especially the case with the violin concertos. Here, where the solo violin is set against the string-band completed by the harpsichord, the contrast of the two bodies of sound is, of course, natural and obvious. The class of work had a great interest for Bach, as will be easily understood, after his thorough study of the structure of

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* * *

This Concerto in A minor, according to Bach's own description, is a "Concerto a violino certato, due violini, una viola, obligati, e basso continuo."* The parts are in the Royal Library of Berlin. The concerto begins in A minor, 2-4, without indication of pace, and

*"Continuo," or "basso continuo," or "basso continuato," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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is in the conventional form of the period. The solo violin frankly begins with the accompaniment. The second movement is an Andante, C major, 4-4, in which the solo violin with its embroidery has more of the virtuoso character. The third and last movement is an Allegro assai, A minor, 9-8. Bach also arranged this concerto for harpsichord and strings, and the tonality is G minor.

When Felix Berber* played this concerto at the Gewandhaus, November 6, 1902, Dr. Heuss, the critic of the *Signale* wrote: "That the managers of the Gewandhaus have not yet decided to use the aid of the harpsichord in the performance of orchestral music of this period may be again cited as an instance of the unprogressive tendencies of our leading concert institution." When Franz Kneisel gave the first performance of this concerto at concerts of the Boston Symphony Orchestra in Boston (December 5, 6, 1902, Mr. Gericke, conductor), appreciating the thinness of the accompaniment, he

*Felix Berber, born at Jena, March 11, 1871, studied at the conservatories of Dresden and Leipsic. He was in London in 1889, concert-master at Magdeburg (1891–96), and in 1898 he was appointed concert-master of the Gewandhaus Orchestra, Leipsic. He lived afterwards at Munich (1904), Frankfort (1907), Geneva (1908), gave private lessons, and in 1920 was appointed professor at the Music Academy at Munich. He played in Boston with the Boston Symphony Orchestra on November 26, 1910, Mr. Fiedler, conductor (Brahms's concerto).

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filled and strengthened this accompaniment where there was need of such support. The cadenza introduced in the third movement was by Joseph Hellmesberger, the elder, of Vienna (1828–93).

* * *

With Bach, says Albert Schweitzer, "the concerto is merely a question of the most brilliant obbligato part that is given to the solo instrument. If it happens to be the cembalo (clavecin or clavichord), it may, to keep both hands busy, carry the bass at the same time. That Bach was concerned first of all with the ideal obbligato part, and only secondarily with the instrument which was to execute

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it, appears from the fact that of the seven clavier concertos most of them were not originally designed for the keyboard. Almost all are rearrangements; six were transposed from violin concertos. The truth was, the master needed clavier concertos when he conducted the 'Telemann Verein.' "*

* * *

Eugène Ysaye played Bach's violin concerto, No. 2, E major, with the Boston Symphony Orchestra, on December 3, 1904, Mr. Gericke, conductor.

"Tzigane," for Violin and Orchestra . . Joseph Maurice Ravel

(Born at Ciboure, in the Department of the Basses-Pyrénées, on March 7, 1875; at home at Montford-l'Amaury, near Paris)

"Tzigane," written for violin and pianoforte, was performed for the first time at a concert of Ravel's works in London on April 26, 1924. The players were Yelly d'Aranyi (violin) and Henri Gil-Marchez (piano). The piece was completed after Ravel's arrival in London a week before the concert. Miss d'Aranyi had only two

*A musical society in Leipsic which was the forerunner of the famous Gewandhaus.



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or three days in which to learn the composition, which is full of great technical difficulties. After the concert, Ravel said to her: "If I had known, I should have made it still more difficult; I thought I had written something very difficult, but you have proved the contrary."

The orchestral version of "Tzigane" was first played by Samuel Dushkin at Amsterdam, Mr. Mengelberg conductor.

The first performance in Boston of "Tzigane," for violin and pianoforte, was by Yelly d'Aranyi and Ethel Sharpe Hobday on December 6, 1927.

The composition begins with a long rhapsodic introduction for violin alone. Then follow exciting gypsy rhythms.

G. Jean-Aubry wrote that Ravel's appreciation of the resources of the violin is "really amazing, when one knows that the composer never played the violin in his life. Yet, notwithstanding such a high degree of technical excellence, the work always remains deeply

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musical; it is not only strange, pleasing, or singular, but it is music all the time."*

The London *Times* asked whether the work was a parody of all "the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music."

Herbert Antcliffe, in the *Musical News and Herald,* expresses the opinion that "Tzigane" is the one work that Ravel had produced up to that time that is "sure of lasting" (!) "He has gone right to the origin of all good music, to the traditional tunes and feelings of a people who care nothing for artifice nor convention." Mr. Antcliffe mentioned the "freedom of handling, the lack of self-consciousness, the breadth of melodic thought, and the utter absence of the satiric grin which appears even in the most solemn and sentimental of its predecessors."

**Christian Science Monitor,* May 17, 1924.

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Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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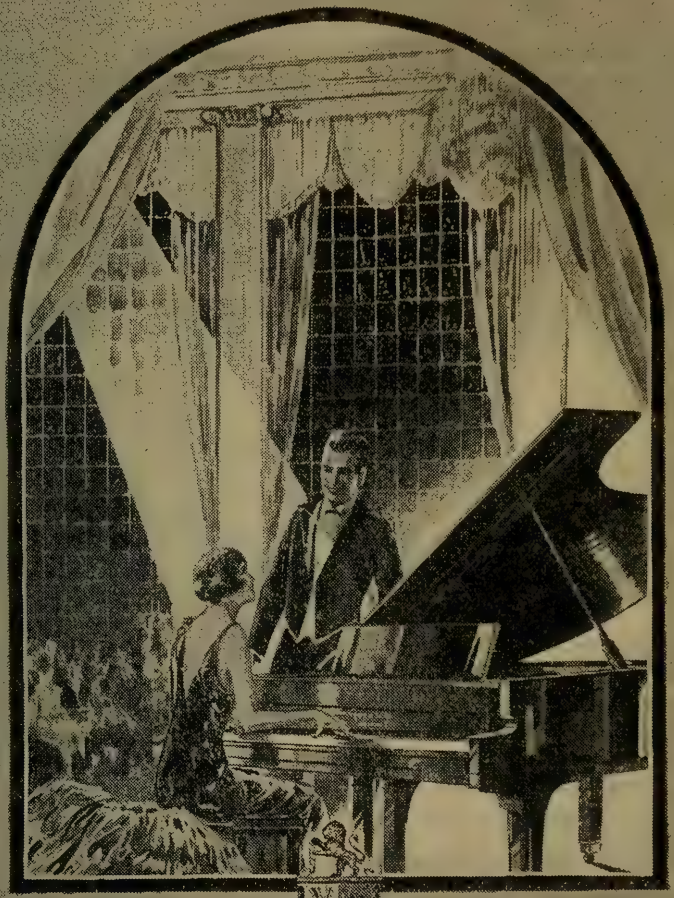
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The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-

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Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

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or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

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*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

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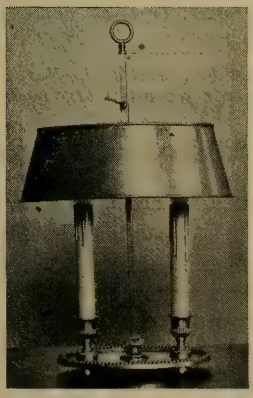
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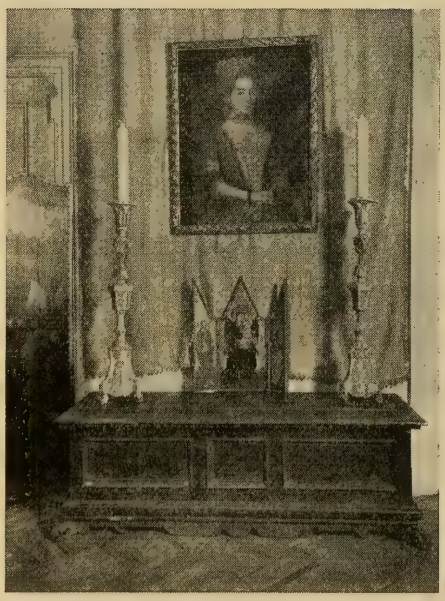
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world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"



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The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

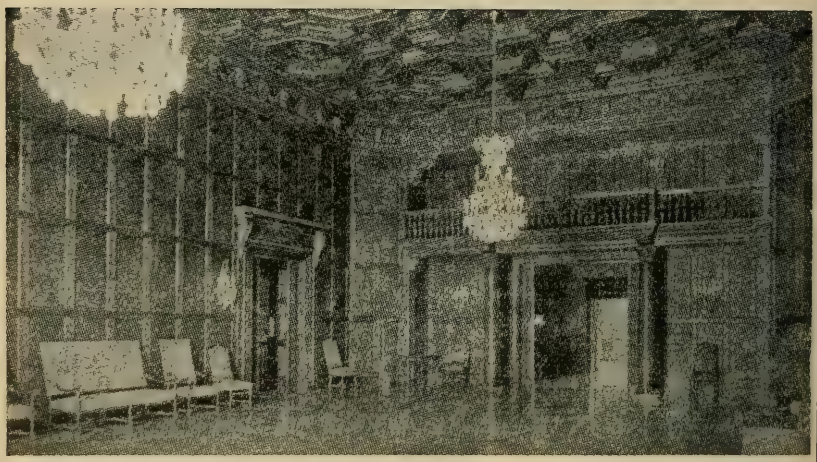
*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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The idea of the opera occurred to Wagner at Marienbad in 1845. He then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin"; there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "Tomorrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (1838–1910), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

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The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu (*sic*) Nürnberg" (new) . . . *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*

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Concerto in A major (No. 2) for Piano *Liszt*

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"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*

Chorus, "Trocknet nicht" *Weissheimer*

Chorus, "Frühlingslied" *Weissheimer*

The duet sung by Miss LESSIAK and Mr. JOHN

Overture to the opera "Tannhäuser" *Wagner*

Wagner wished the Prelude and Finale to "Tristan" to be played, but his friends advised him to substitute the "Tannhäuser" overture. He wrote to Weissheimer: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money."

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One critic wrote of the "Meistersinger" Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a "tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

The Prelude was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), Leningrad (February 19, March 6, 8, 10, 1863). It was performed at Moscow, Budapest, Prague again, and Breslau in 1863.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

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2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3 An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57.

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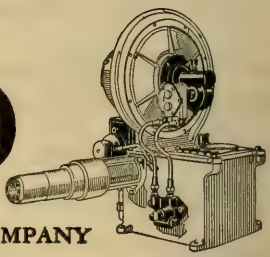
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the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youtful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechte!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial

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rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the

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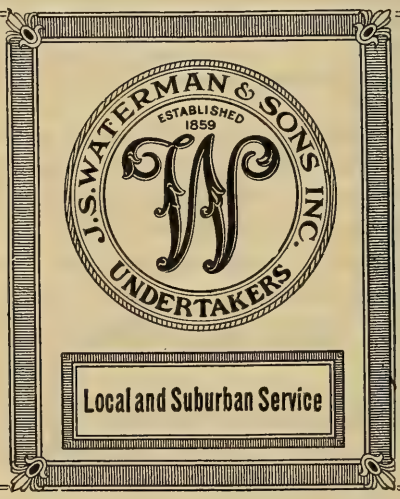
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fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable



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melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

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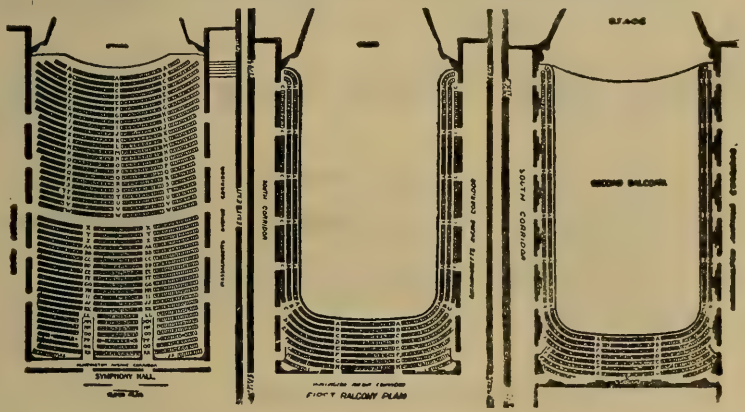
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Rimsky-Korsakov . . "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

Wagner Prelude to "Parsifal"

Converse . . "California," Tone-poem, Suggested by Scenes at the Fiesta in Santa Barbara (1927)

Victory Dance of the first Inhabitants—Spanish Padres and Explorers—The March of Civilization—Land of Poco Tiempo —Invasion of the Gringos—Midnight at "El Pasco," 1927
(First Performance)

Beethoven Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission before the symphony

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BEETHOVEN-RUBINSTEIN	March From "The Ruins of Athens"
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FORTY-SEVENTH SEASON, 1927–1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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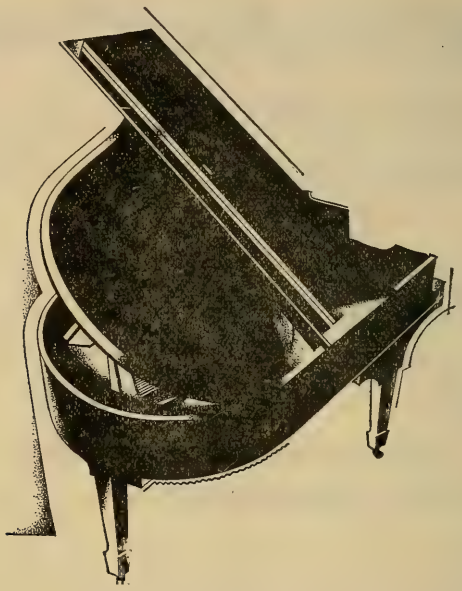
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Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
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Flutes.	Oboes.	Clarinets.	Bassoons.
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The order of the programme was changed too late to make a corresponding change in the order of the notes.

"La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Leningrad on June 21, 1908)

Rimsky-Korsakov wrote this overture in 1888. It was not published until 1890.

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20-12, second violins, 18-10; violas, 14-8; violoncellos, 12-8; double-basses, 10-6.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra on October 23, 1897, Emil Paur conductor. The programme also comprised: Gernsheim's Violin Concerto in D major (first time in Boston), I. Schnitzler violinist; Schumann's Symphony No. 1; Tchaikovsky's Italian Capriccio (first time in Boston).

*This date is given in the catalogue of Belaïev, the Russian publishing-house. One or two music lexicons give May 21.

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A programme in Russian and French is printed on a fly-leaf of the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy. Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire,
So let the wicked perish at the presence of God.—*Psalm LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away, for it was very great.) And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen.—St. Mark xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

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The overture begins with an Introduction (Lento mystico, D minor, 5-2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato. D minor, 2-2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against repeated chords in the wood-wind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso,

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for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When this overture was first played in Boston (1897), William Foster Apthorp, then the editor of the Boston Symphony Orchestra's programme books, wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather that of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term 'sonatina.' Upon the whole the development is very free."

* * *

Montagu-Nathan, writing of Rimsky-Korsakov, tells us that in this Overture we obtain "a glimpse of the composer's spiritual outlook, and observe once more his inclination toward pantheism. In this work he has sought to emphasize the contrast between the orthodox celebration of festivals and the pagan rites in which they originated. Even the bell music in which he reproduces the sounds

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he heard as a boy, when he lived near the Tikhvin Monastery, evokes from him an idea which would hardly commend itself to the conventionally devout; he prefers to regard it as a species of instrumental dance music, sanctioned by the orthodox Russian Church."

PRELUDE TO "PARSIFAL" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

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The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882. "Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted.*

Wagner's version of the story of Percival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the

*The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. The first performance of "Parsifal" in English at the Metropolitan Opera House, New York,—the translation was by Henry Edward Krehbiel,—was on February 19, 1920. Kundry, Mme. Matzenauer; Parsifal, Orville Harrold; Amfortas, Clarence Whitehill; Gurnemanz, Leon Rothier; Titurel, Palo Ananian; Klingsor, Adam Didur. Mr. Bodanzsky conducted. "There was no mechanical panorama of progress from the scenes preceding the hall of the Grail to the hall itself." Mr. Urban's scenery was adversely criticised by some.

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Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). We give portions of this exposition in a greatly condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, the Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

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violins, violoncello, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascend-



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ing progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one has a personal right to this simple formula. The true inventor of the "Amen" is unknown; the formula has been attributed to Silvani.* Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. The brass first proclaims it.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities.

A roll of drums on A-flat is accompanied by a tremolo of double

*Giuseppe Antonio Silvani, born at Bologna on January 21, 1672 was in 1720 chapel master of St. Stephen's Church in that city. He published a volume of four Masses for four voices two violins and organ besides other Masses; also motets and other works for the church.

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basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterwards in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is from the sight of suffering that Parsifal learns pity and

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saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance of the Prelude in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

"Parsifal" was performed here in concert form under the direction of B. J. Lang, April 15, 1891, with Mme. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reich-



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mann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mme. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

The first performance of the opera in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bis-

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choff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica (March 9, Mme. Fremstad); Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. There were performances in German by the Metropolitan Opera Company at the Boston Opera House on January 15, 1910; April 21, 1916.

Wagner's head was full of "Parsifal" in the fifties. In 1857 he composed—or at least sketched—the "Good Friday Spell." At work on "Tristan" he thought of introducing Parsifal in the third act of that opera. The poem of "Parsifal" was completed in 1877. The music was completed in the sketch in 1879; the score was ready in January, 1882, when Wagner was at Palermo.

*On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.



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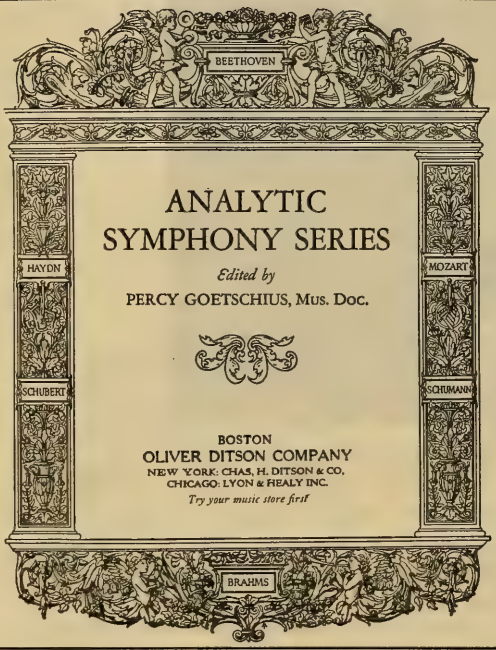
"California," Tone-Poem suggested by Scenes at the Fiesta in Santa Barbara (1927) . . . Frederick Shepherd Converse

(Born at Newton, Mass., on January 15, 1871; living at Westwood, Mass.)

We have received the following note from Mr. Converse:

"Last summer, I made a trip to California and spent several weeks in Pasadena and Santa Barbara. I had the pleasure of meeting Mr. Charles F. Lummis, the historian and archæologist, and of reading his very interesting book 'Mesa, Cañon, and Pueblo.' He told me anecdotes of his experiences during forty years of exploring in California, Arizona, New Mexico, as well as South America; especially regarding Indian antiquities and customs, and traces of Spanish explorers and settlers.

"When in Santa Barbara, I stood at a street corner and watched



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a colorful procession representing the different phases of civilization of that part of the country. It suggested to me the outline of my tone-poem, 'California.' This was during the *fiesta,* which is an annual event.

"First came Indians, then Spanish priests and explorers; after them Coronado and the conquistadores; then the colorful costumes of the later Spanish period, young men on spirited horses with silver-mounted trappings, old-fashioned equipages filled with charming women wearing brilliant mantillas, giving a vivid picture of romantic days in the 'Land of poco tiempo,' of the sleepy tolling of mission bells, of guitars and pleasant song.

"Then came the 'gringo,' rudely breaking in upon their lotus land—the trapper with coon-skin cap and rifle, the gold hunter with mule-train and tools, the blue-coated soldier, the covered wagon

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filled with settlers—the stage coach with more and more 'yankees,' rough and jovial—an interesting picture.

"And then I dined at the picturesque outdoor café, 'El Paseo,' under the stars, in the patio of the old De la Guerra mansion, an inner court, surrounded by four wings of the old house, with a gallery from which came the soft music of guitars and mandolines and now and then the lilt of some old Spanish song, pleasantly sung.

"Everyone was in appropriate costume, and as the evening wore on, there was excellent dancing of picturesque old dances and singing of Spanish folk songs, until towards midnight everyone began to dance to the music of the inevitable jazz orchestra, somewhat softened and refined by the surroundings.

"The whole impression was one of picturesque gaiety, very pleasant to behold.

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"When I got home I tried to put it into music. In doing so, I borrowed several old folk songs from a collection made and published by Mr. Lummis and Mr. Arthur Farwell, and others from different sources.

"The Indian Victory Dance I saw in Arizona, and I transferred the impression to the opening part of my tone poem. It is merely a remembered impression, not an attempt to use authentic Indian tunes. The music of the Padres is a fragment of an old Latin hymn. It grows gradually into a sort of march, typifying the coming of the Spanish conquerors, the establishment of the Missions, and their civilizing influence. For the romantic Spanish epoch, I used a dreamy old tune, 'Chata Cara de Bale,' borrowed from Mr. Lummis.

"This quiet episode is rudely interrupted by the rollicking Yankee sailor song, 'The Cape Cod Chanty,' which, together with one old

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" 'California' is far from being 'heavy' music; but it is a reflection of something characteristically American—as far as tunes go—a sort of musical melting-pot. There are no theories involved, nor any exploitation of this or that idiom or method of procedure. It is frankly descriptive music, in which the form and the means are adapted, as well as I could make them, to the needs of expression.

"The instruments employed are as follows: three flutes, one interchangeable with piccolo, two oboes, English horn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three tympani, one tom-tom, triangle, snare drum, bass drum, bells, xylophone, glockenspiel, two harps, and the usual strings."

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SYMPHONY No. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

Subscriptions to date for season 1927–28 . .	$72,724.99
Endowment Fund	269,979.25
Endowment Fund, in memory of Henry L. Higginson	70,310.18
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It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets,

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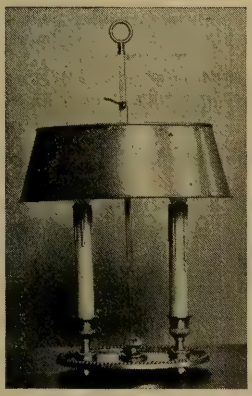
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two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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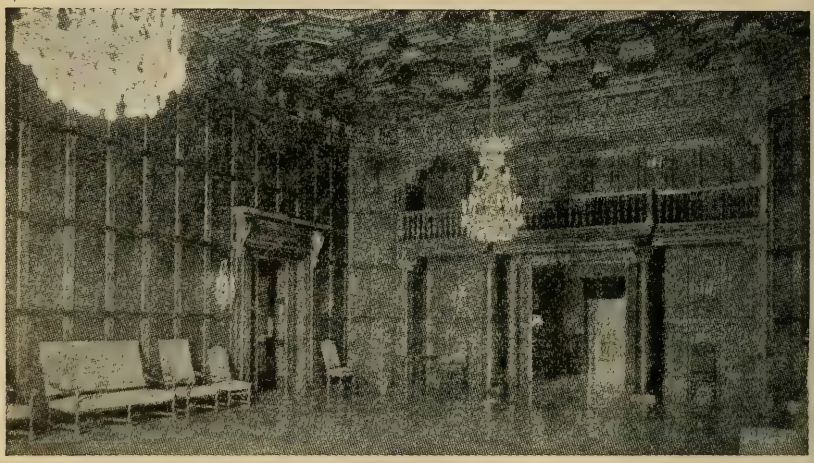
"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a

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not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

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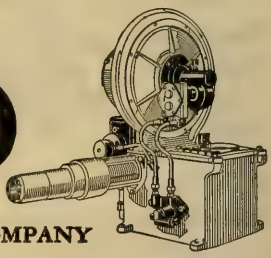
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of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did

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they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition

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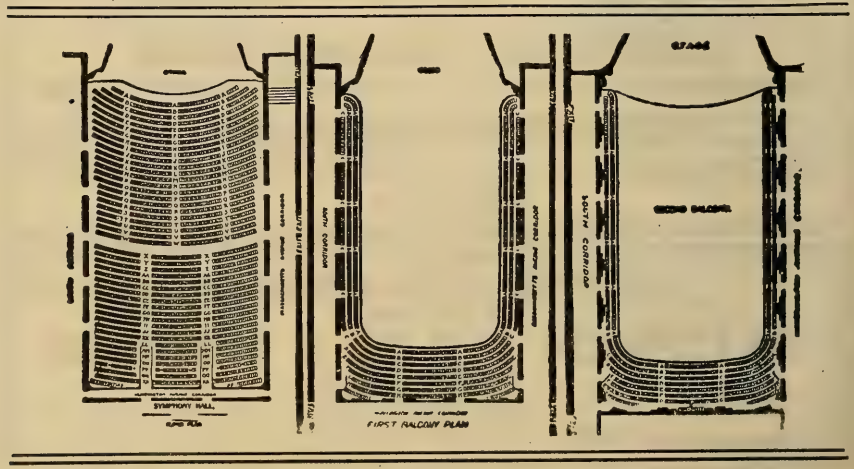
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from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

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This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

ERRATUM: Programme Book of March 30–31, 1928; page 1688, seventh line from the top. Foreign newspapers stated that Mr. Mengelberg conducted the first performance of Ravel's "Tzigane." Mr. Monteux writes to us from Philadelphia that he was the conductor on that occasion.

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Twenty-third Programme

FRIDAY AFTERNOON, APRIL 20, at 2.30 o'clock

SATURDAY EVENING, APRIL 21, at 8.15 o'clock

Lorenziti . . . Venetian Symphony (Concertante) for Quinton, Viola d'Amore, Harpsichord and Orchestra

Quinton: *MARIUS CASADESUS
Viola d'Amore: *HENRI CASADESUS
Harpsichord: *Mme. PEGINA PATORNI-CASADESUS

I. Allegro molto.
II. Larghetto.
III. Rondo.

Borghi . . . Concerto for Harpsichord and Wind Orchestra

Harpsichord: *Mme. PATORNI-CASADESUS

I. Allegretto.
II. Andantino.
III. Rondo.

Asioli . . Concerto in A major for Viola d'Amore and Orchestra

Viola d'Amore: *HENRI CASADESUS

I. Pollacca.
II. Menuetto.
III. Largo.
IV. Rondo.

Miaskovsky Symphony No. 8, Op. 26

I. Andante; Allegro.
II. Allegro risoluto e con spirito.
III. Adagio.
IV. Allegro deciso.

*Members, Société des Instruments Anciens

There will be an intermission before the symphony

A lecture on this programme will be given on Wednesday, April 18, at 5.15 o'clock, in the Lecture Hall, Boston Public Library

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FORTY-SEVENTH SEASON, 1927-1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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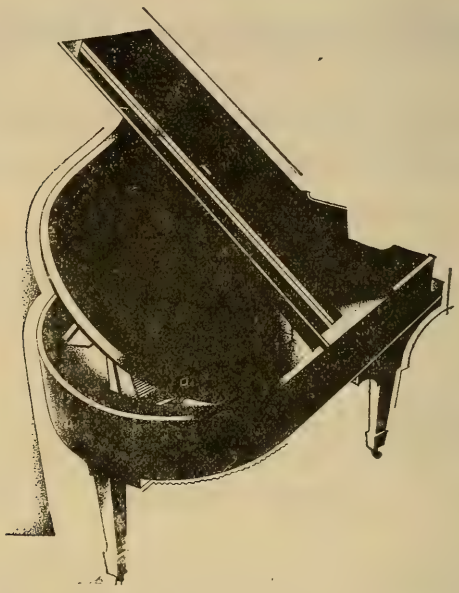
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Beale, M.
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Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, I.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

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Ludwig, C.
Sternburg, S.
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Piano.

Zighera, B.

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Twenty-third Programme

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SATURDAY EVENING, APRIL 21, at 8.15 o'clock

Lorenziti . . . Venetian Symphony (Concertante) for Quinton, Viola d'Amore, Harpsichord and Orchestra

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Harpsichord: *Mme. REGINA PATORNI-CASADESUS

I. Allegro molto.
II. Larghetto.
III. Rondo.

(First performance)

Borghi . . . Concerto for Harpsichord and Wind Orchestra

Harpsichord: *Mme. PATORNI-CASADESUS

I. Allegretto.
II. Andantino.
III. Rondo.

(First time at these concerts)

Asioli . . Concerto in A major for Viola d'Amore and Orchestra

Viola d'Amore: *HENRI CASADESUS

I. Pollacca.
II. Menuetto.
III. Largo.
IV. Rondo.

(First time at these concerts)

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I. Adagio; Allegro moderato; Poco adagio.
II. Allegro moderato; Presto; Maestoso; Allegro.

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The Société des Instruments Anciens of Paris was founded there in 1900 by Henri Casadesus*; Camille Saint-Saëns, president.

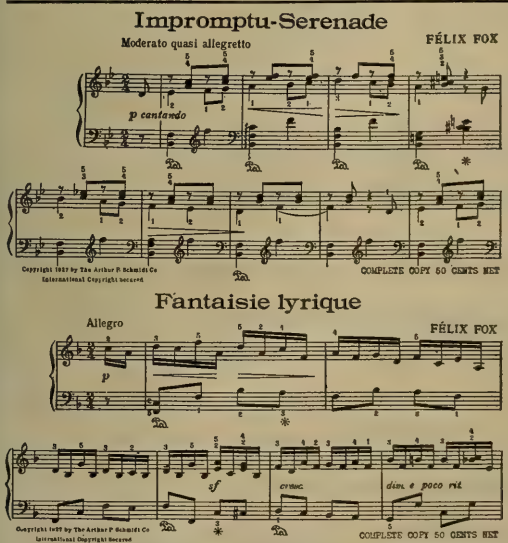
The Society gave a concert in Jordan Hall, Boston, on February 12, 1917: Viol Quartet (Messrs. Hewitt, Casadesus, Dubruille, Devilliers); Clavecin, Mme. Régina Patorni; Mme. Marie Buisson, singer.

The instrumental numbers on the programme were as follows: Bruni, Second Symphony for viols and clavecin; a piece by Rameau and a Gigue by Desmarets; Nicoley, Theme and Variations for two viols; Lorenziti, Suite for viola d'amore; Destouches, Fête galante for two viols and clavecin.

When the Society gave a concert in Jordan Hall, Boston, on November 26, 1917, the quartet of viols was thus composed: Maurice Hewitt, quinton; Henri Casadesus, viole d'amour; Louis Hasselmans, viola da gamba; Maurice Devilliers, basse de viole. Mme. M. L. Henri Casadesus played the harpe luth. The Society was assisted by Mme. Gabrielle Gills, soprano. The programme was as follows: Destouches, "Le pays du tendre" (ballet), for quartet of viols and harpe luth; L. Y. Francœur, "Sonatine en trio," for

*Henri Gustave Casadesus, born at Paris on September 30, 1879, took a first prize at the Paris Conservatory as a pupil of Laforge in playing the viola in 1899. The other first viola prize that year was awarded to M. Bailly, at one time a member of the Flonzaley Quartet.

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quinton, viole d'amour, and harpe luth; Asioli, Concert for viole d'amour; Monsigny, "Ballet de la Royne," for viol quartet and harpe luth. Mme. Gills sang songs by Fauré, Laparra, Franck, Debussy, Duparc, Fairchild, Rachmaninoff, Koechlin. Edith Cave Cole was the accompanist.

The Society took part with Mme. Gills and with Joseph Bonnet, organist, in a concert in Symphony Hall on January 23, 1918, in aid of the Edith Wharton War Charities. The Society's programme included P. E. Bach's Concerto for Viols; Lorenziti's Suite in four parts (viole d'amour Mr. Casedesus). With Mr. Bonnet, it performed Handel's Concerto in D. Mr. Bonnet played solo pieces by Grigny, Clerambault, J. S. Bach. Mme. Gills sang songs by Duparc, Fauré, Rachmaninoff, Fiske, Debussy's "Noël des enfants qui n'ont plus de maison," and, by request, the "Marseillaise" at the end of the concert.

The Society gave quasi-private concerts in Boston; at the house of Mr. and Mrs. Walter C. Baylies on January 22, 1918, in aid of the American Friends of Musicians in France. On that occasion the viola da gamba was played by Jean Cleanou.

* * *

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phony Orchestra in memory of the orchestra's founder, Henry L. Higginson. The presentation was made on October 23, 1926, when N. Penrose Hallowell spoke for the donors; Judge Frederick P. Cabot received the collection in the name of the trustees of the Orchestra. A description of the collection written by Mr. Casadesus, and translated from the French, was published in the Programme Book of October 29, 30, 1926. A catalogue of the collection was published in the Programme Book of November 12, 13, of that year. The collection is in a room of Symphony Hall. The entrance to the room is in the middle of the Massachusetts Avenue corridor of the first balcony.

The Quinton

The original viol family consisted of (1) the discant—or treble—viol; (2) the tenor viol, or viola da braccio (arm-viol), so called because it was played in violin position; (3) the bass-viol, or viola da gamba (leg-viol), so called because it was played in violoncello position. Then there was a viola da spalla (shoulder-viol), coming between the viola da braccio and the viola da gamba. It was something like a very small violoncello, and was held in front of the player, as in a sort of violoncello position.

Between the viols and the violins came the treble quinton and

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the tenor quinton. They had five strings apiece. The three lower strings of each were the same respectively as those of the modern violin and viola.

Then came a set of violins before the instruments of today: (1) the tenor violin, with four strings, tuned like the modern viola; (2) the bass violin, four strings, tuned as a modern violoncello; (3) the double-bass violin, or basso da camera, a clumsy four-stringed bass. These instruments are obsolete; as are (1) the Oktargeige, or octave fiddle, a small bass with four strings tuned an octave below the violin of today; and (2) a small four-stringed violoncello, tuned as the modern instrument—this was probably Leopold Mozart's Handbassel, and Boccherini's alto violoncello.*

Brossard, in his "Dictionnaire de Musique" (1703), does not mention the "quinton" by this name in his curious list of viols and violins, but defines "viola terza ou 111*a* ou 3*a*," as nearly like our "Quinte de violon." Rousseau, in his "Dictionnaire de Musique" (1767), defines "Quinte": "The name given in France to that instrumental filling part called in Italy viola." The name of this part has passed on to the instrument that plays it. Where did the word "quinton" come into use in France?

*We are here indebted to Cecil Forsyth's "Orchestration."—P. H.

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When Mr. Loeffler's "The Death of Tintagiles" was performed in Boston in 1901, William Foster Apthorp, the editor of the Boston Symphony Orchestra's Programme Books (1892–1901), wrote the following note for the Programme Book of February 15–16:

"The viole d'amour (viola d'amore) belongs to the now almost extinct family of viols, the only now current surviving member of which is one form of the double-bass; many, if not most, modern double-basses are still built on the viol model, though some follow the violin pattern. The viols were the precursors of our modern violin family. The viole d'amour is strung over the bridge with seven strings, of which the lowest three are wound with silver wire. These strings are tuned as follows: D, F-sharp, A, d, f-sharp, a, *d;* this makes the lowest string a whole tone higher than the lowest of the ordinary viola, and the highest a tone lower than the E-string of the violin. In unison with these seven strings, there are seven more, of wire, which pass under the finger-board and under the bridge; these do not come within reach of the player's bow or fingers, but vibrate sympathetically with the upper set, when the instrument is played. This peculiar additional vibration gives the

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viole d'amour a singularly warm, sensuous tone. The latest instance of its use in the modern orchestra, before this symphonic poem of Mr. Loeffler's, is in Meyerbeer's 'Les Huguenots,' where it has an important obbligato accompanying Raoul's air, 'Plus blanche que la blanche hermine,' in the first act."*

* * *

Let us add to Mr. Apthorp's note.

According to Gevaert, the apparatus of "sympathetic strings" was an innovation of the seventeenth century, based on the study of certain Asiatic instruments. Mr. Forsyth, in his "Orchestration," speaks of a small viol, the Lyra- or Leero-Viol, which was furnished early in the seventeenth century with an additional set of six "sympathetic" strings. "This was possibly an English invention.† At any rate, the instrument so strung was at one time popular in this country (England), and was regarded abroad as a peculiarly English type. Its adoption on the continent produced the Viola d'amore." Mr. Forsyth speaks of two fundamental defects of the instrument: "first, the defect of all the old Viol family, an irregu-

*It is said that this obbligato was originally written as a violoncello solo. It is usually played on an ordinary viola.—P. H.

†Leopold Mozart mentioned a species of viola d'amore as "the English violet." —P. H.

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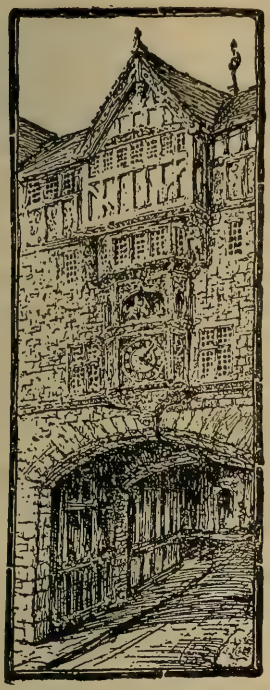
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larly spaced system of tuning which precludes a regular and adequate left-hand technique, and second, a system of tuning too definitely attached to one key.* The instrument is, as it were, stamped or hall-marked with a key-signature. Its path is marked out for it before it begins to play. It is a musical chained dog. When it strays out of the back yard, it is not merely bad-tempered and difficult to control, but it loses its snarl—the chief virtue of a watch-dog. In other words, when it is compelled to play in flat or in very sharp keys—that is to say, in keys where open D's, A's, and F-sharps do not abound—the sympathetic strings are either not heard at all or else only occasionally make their presence felt. In the latter case the unexpected reminder of their existence is often extremely irritating to the musical sense. In a word, the Viola d'amore belongs to a school whose doom was preordained when the first modern viola was strung. It has now only the interest of the unusual. However, its quiet tone-quality might still be used to characterize antiquarian melodies or stage scenes."

There are two viola d'amore parts in Bach's bass solo "Betrachte meine Seel" (Passion according to John), and in the tenor-solo that follows.

*As a way out of this difficulty, Berlioz suggested sets of instruments tuned in different keys, such as C major and D-flat major.—C. F.

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The violetta marini—Handel wrote for it in his operas "Orlando" (1732) and "Sosarme" (1732)—was an adaptation of the viola d'amore with its "sympathetic strings." It was constructed by Pietro Castrucci (born at Rome in 1689; died at Dublin, March 7, 1752), a violinist, pupil of Corelli, who went to London in 1715 to be concert-master of Handel's orchestra. He wrote many violin sonatas, twelve concertos for strings. It is said that he died in extreme poverty.

Praetorius (1619) speaks of the English having adjusted sympathetic strings to the viola bastarda, which was something like the viola da gamba in shape, but slightly longer and narrower. John Playford, describing the viola d'amore in 1661, names Daniel Farrant as the creator of the instrument; but certain Eastern stringed instruments, as the Sarangi of the Hindus, have sensitive strings. John Evelyn in his Diary mentions (November 20, 1679) that he dined at Mr. Stingsby's Master of the Mint; there was music; "above all for sweetness and novelty, the viola d'amore of five wire strings, played on with a bow, being but an ordinary violin played on lyra-way by a German."

In Eugène de Bricqueville's interesting book "La Viole d'Amour" (Paris, 1908), the result of his researches into the history of the



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instrument, he suggests that the original spelling was "Viola da Mori" (Viol of the Moors), suggesting its Eastern origin.

Charles II of England preferred a band of violins because they were "more airie and brisk than viols." Thomas Mace, the English lute player, wrote in 1676 of "Scolding Violins," that when they were added to a "consort" of viols, a pair of theorbos* should be added, so that the violins "may not outcry the rest of the musick."

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There were three brothers named Lorenziti. Antonio, the son of an Italian musician in the service of the Prince of Orange at the Hague, was born in that city about 1740. He studied with his father, and took violin lessons of Locatelli. In 1767 he was appointed chapel master of the chief church at Nancy, where he lived the rest of his life. Among his compositions which were published are eighteen

*Theorbos were double-necked bass lutes. They were strung with twelve, fourteen, or sixteen strings tuned in unison pairs. On the bass side there were from eight to eleven "free-strings." The largest varieties were the arch lute, which came from Padua, and the chittarone or Roman theorbo, which stood as high as a tall man. In the sixteenth and seventeenth centuries, theorbos took the place of our violoncellos and double-basses.—P.H.

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string quartets, trios for strings, six duos for violin and viola, and six duos concertants for two violins. His brother Bernardo was born at Kirchheim in Württemberg about 1764. Having studied with his brother at Nancy, he entered the orchestra of the Paris Opéra as a second violinist in 1787. At the end of 1813 he was retired with a pension. He wrote much music of all sorts "with as much facility as negligence." He himself said that his compositions were nearly 250 in number. About forty were published: concertos for violin and orchestra, trios for strings, duos for two violins, studies, caprices, duos and variations for flute and violin, a concerto for viola and orchestra, a "New Method for Learning Easily the Violin," etc.

* * *

Little or nothing is known about another brother, Luigi. Mr. Casadesus found the manuscript of the Venetian Symphony at Marseilles. The symphony will be performed, as prepared by him, for the first time anywhere, on April 20, 1928.

* * *

In the "Venetian Symphony" the quinton, viola d'amore, and clavecin have the chief rôle, alternating as a rule with the orchestra, sometimes mingling with it in a masterly manner, especially with the wood-wind. The instrumental equilibrium is perfect, producing effects which disclose to us the tendency of composers at the end of

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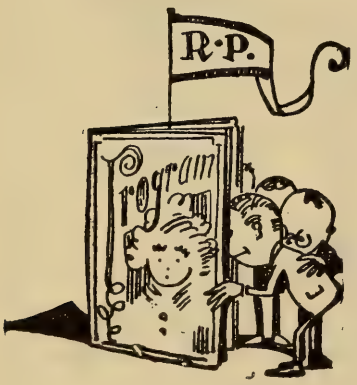
"This concerto is one of Borghi's earliest works, composed when he was under the influence of Mozart, as is clearly seen in the concerto. It is noteworthy on account of the accompaniment, which is scored for two flutes, two oboes, two clarinets, two bassoons, and two horns."

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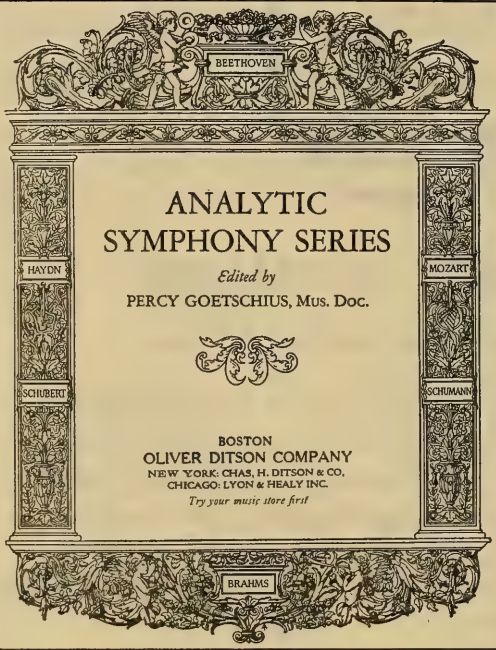
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Asioli, an uncommonly precocious composer, began to study music when he was five years old. His first teacher, Luigi Crotti, an organist, died, and the boy was left to his own resources before he was eight, but he had then written three Masses, much other music for the church, a concerto for piano and orchestra, a violin concerto, and two piano sonatas for four hands. Up to that time he had not had lessons in harmony or counterpoint. When he was ten he was sent to Parma to study composition with Morigi. Two years afterwards he gave concerts in Venice, where he was admired as a pianist and an improviser of fugues. After a sojourn of four months in Venice, he returned to Correggio, where he was appointed chapel-



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master. He had scarcely entered his eighteenth year, yet he had composed five Masses, twenty-four other pieces for the church, two overtures, airs, a chorus; intermezzi, "La Gabbia de Pazzi" and "Il Ratto di Proserpina"; a cantata, "La Gioja pastorale"; three opéras-bouffes, "La Volubile," "La Contadina vivace," "La Discordia teatrale"; a divertissement for violoncello and orchestra; two flute concertos; a quaret for violin, flute, horn, and bass; a trio for mandoline, violin, and bass; and a divertissement for bassoon with orchestral accompaniment.

In 1787 he moved to Turin. Remaining there nine years, he wrote nine cantatas, with orchestral accompaniment, and two operas, "Pimmaglione" and "La Festa d'Alessandro," not to mention overtures, duos, canons, nocturnes for various instruments, chamber music, piano sonatas, and a grand opera "Gustavo." In 1796 he accompanied the Duchess Gherardini to Venice. He left that city

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for Milan in 1799. Three years afterwards the Viceroy of the Kingdom of Italy made him his chapelmaster and the censor of the Milan Conservatory. When Napoleon married Marie Louise in 1810, Asioli went to Paris. Fétis then became acquainted with him, and found him as amiable a man as he was excellent a musician. Asioli remained in the service of Marie Louise till the fall of the Empire, when he returned to Correggio and continued to compose until 1820, after which he rested till his death.

At Milan he wrote many compositions in addition to those already named—cantatas, lyric scenes, sonnets, odes; a symphony in F major; a sonata for harp; a serenade for two violins, flute, two horns, viola, bassoon, bass, and piano; the fifth act of a ballet; and the grand opera, "Cinna," for La Scala (1792). He arranged Haydn's "Creation" for two violins, two violas, and two basses. For the Viceroy of Italy he wrote much music for the church, cantatas, and a pastorale for the theatre and the court.

His "Principi Elementari di Musica," in the form of dialogues (1809), went into seven editions, and was translated into English, French, Dutch, and German. His other theoretical books, eight in number, included "Il Maestro di Composizione," in two volumes, which was published after his death. "All these works are written with accuracy and in a clear and brilliant style." Coli, a priest of Correggio, wrote Asioli's biography (Milan, 1834).

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ENTR'ACTE

LEGEND AND REALITY

(Ernest Newman in the Sunday *Times* of London)

Every composer needs a fundamental restudying a century or so after his own day, with the object of disentangling him from the legend that has become woven around him in the interval. Broadly speaking, a great musician's contemporaries see him as he really is. I do not mean by this that they realise the full greatness of his genius, though of its greatness they are conscious; we get out of a big man's music very much what we put into it (which accounts for some people getting so little out of it), and the music of a long-dead master profits by the richer emotional and intellectual experience of all later generations. Nor do I mean that even on the technical side is the significance of the great man's work completely understood by his contemporaries; on the contrary, the seminal and the sterile constituents in his procedure can only be distinguished from each other much later, after musical history has taken its next decisive turn or two.

All I am contending at the moment is that the contemporaries of the great man, for the simple reason that they are his contem-

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poraries, sharing the same material and spiritual life with him, acted upon by the same forces and reacting to them in the same way, see him with eyes that, however short their range may be, are at any rate unclouded by legend. The legend comes a generation or two later, and while it lasts, unclouded vision of the man is impossible, for no one then can see him except from angles that have been manipulated by the historians and critics. It is the business of a still later epoch to dissolve the mist that the legend has spread about the man and his music; and when this has been done he once more appears, in essentials, just as he appeared to his contemporaries.

In the middle and late nineteenth century a Beethoven legend developed that more or less hid from us the real Beethoven practically until the present day, when Beethoven criticism is at long last beginning to put aside romance for reality. It was impossible even for a nineteenth century artist or sculptor to make veracious Beethoven, so idealised or sentimentalised had the man and the musician become. A conception had become established of him as a combination of the chained Prometheus and a Tiresias in whom deafness had been substituted for blindness. Admiration

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for his mighty music and sympathy for his bodily misfortunes blended to create a romantic figure that never existed save in the imagination of the legend-makers; and some of the biographers—Romain Rolland is probably the worst instance—were so occupied in depicting him as an incredible Titan that they quite forgot to show him to us as a credible human being.

Thayer's impartial biography was the first Donner-stroke that dissipated these romantic mists: it showed us a very human and very fallible Beethoven, but a Beethoven all the more interesting on that very account. On the purely musical side, the legend had the ill effect of imposing on us the "classical" Beethoven. He was a seer and a Titan; therefore, as seers and Titans do not exist to-day, he must be a "classic," and his works must be played in a "classical" manner. But to his contemporaries and to himself he

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was anything but a sober classic. He was a most disturbing romanticist; and the problem before our players and conductors is surely to show him to us of to-day as he was, not as the classical legend-makers would have him be—something made in *their* image. When Sir Thomas Beecham gave that marvellous performance of the Second Symphony a few months ago, the classicists shook their heads. Beethoven was a classic, a seer; how could he behave in this riotous fashion? He was an old master: how could anyone so old, master or not, move along at this pounding pace? They forgot that to himself the Beethoven of the Second Symphony was not an old master but a young and very fiery colt. His new power and passion took violent hold of his contemporaries and shook them out of their comfortable routine; and unless a performance of one of his greater works does something of the same kind for us we may indeed be getting a "classical" Beethoven, but are assuredly not getting the real Beethoven.

There comes a time, then, when criticism has to cut its way through the legend in which a preceding generation has enmeshed a great composer, and try to see him face to face. When it succeeds in doing this, it finds itself, in most essentials, virtually where criticism was in the composer's own day. The biographers and

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historians are themselves, in their own way, creative artists. They deal with their hero as a dramatist or a novelist deals with Lincoln or Cromwell or Mary Queen of Scots, selecting the factors that agree with their preconception of the character and rejecting those that do not. It is in this way that there comes about a Wagner legend, a Beethoven legend, a Mozart legend; and when once this legend has been established, to question it, to try to show that it has been established only by the selection of certain facts and the suppression of others, is regarded as a crime partaking in equal proportions of *lèse majesté* and sacrilege. The Wagner of the ordinary biographer would not have been recognised as Wagner by any of the people who knew him in the flesh. The abstract Beethoven of the late nineteenth century biographers was not the Beethoven that the men of 1800–1827 knew. When, however, we have consigned these biographies and their biographers to the rubbish heap and reconstructed Beethoven as best we can from the records themselves, we find that his contemporaries knew, without worrying about it in the least, all that it has been such a worry and a labour to us to discover; all we have done is to scrape away the soil that has been allowed to settle upon and obscure the ancient monument.

I recently turned up the article on Beethoven in an old biograph-

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ical dictionary of 1825 (*i.e.*, two years before the composer's death), and was amused, but hardly astonished, to find a portrait of him there that agrees with the one we have latterly had such difficulty in substituting for the romantic idealisation of our fathers. The idealising musical biographer sees his subject as the one good and true man in a crowd of rogues and fools; whenever he and they clashed it was he who was invariably in the right. The biographer forgets that a composer's contemporaries do not see themselves and him as we see them, in a long historical perspective: they and he are there and then alive, and their respective egoisms clash as harshly as if he were a maker of candles instead of a maker of symphonies. Not a single one of the older biographers could place himself at a true historical point of view in the matter, for example, of the dispute between Beethoven and the others over his nephew: was he not the composer of the Ninth Symphony and the Mass in D, and therefore bound to be the moral superior? It never occurred to them that even the composer of the Ninth Symphony might not be all-good or all-wise in some of the simple episodes and trials of daily life.

We smile deprecatingly to-day at the stories of his rudeness, his arrogance, his quarrelsomeness, his bad manners. These things

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do not hurt us: we are too far away from them. But they hurt his immediate associates, and they explain a good deal of his troubles. The author of the sketch of 1825 lets us see him as his contemporaries saw him: "thus he has resided nearly thirty years in that splendid metropolis [Vienna], in open hostility with too many and in friendship with only the few, whom the admiration of his great genius will not allow to take offence, either at the singularity of his manner, or at the ill-judged candour with which he gives his opinion of persons, however unfavourable it may be." And again, "His warmth of temper, extreme frankness and singularity of manners (which he is little able to rule according to the prescribed forms of society), his little reserve in judging of people, and above all, that deplorable calamity, the greatest which can befall a man of his profession, his extreme deafness, seem little calculated to endear his person to the true admirers of his genius."

And if we have to fight our way through the romantic legend to get at the truth as regards the man, we have also a legend to fight our way through in order to get at the truth as regards the composer. The Mozart criticism of the last seventy years is proof enough of this. Largely through the instrumentality of Jahn, there was floated a Mozart legend, embracing both the man and the

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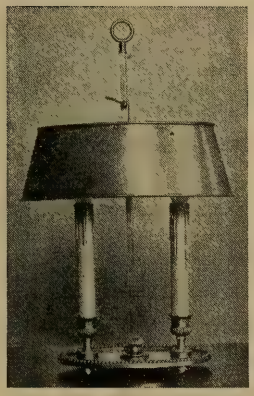
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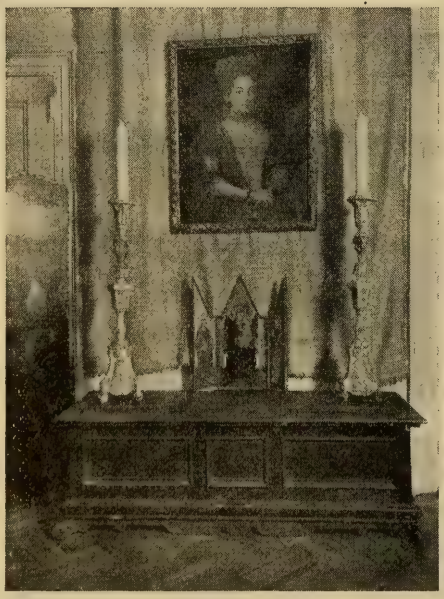
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musician, that is now being dealt with rather severely by German writers. A new Mozart is coming into view, and a more complex and interesting Mozart. We had thought we understood him through and through; but then he had been so simplified by the legend-makers that it seemed impossible not to understand him. Now, however, it is beginning to suggest itself to many of us that, far from being the simplest of musical problems, Mozart is the most baffling of all. The man and his music are curiously bound up with each other; the same key will unlock the secret chamber of the one as of the other. The problem is to find the right key.



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Symphony in C Minor, No. 3, Op. 78, Charles Camille Saint-Saëns

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921)

This symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1901. Later performances in Boston by the same orchestra were on March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923; December 24, 1925. The Adagio was played on December 23, 1921, in memory of the composer.

There was a performance in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906, when Saint-Saëns took part. The programme, composed exclusively of compositions

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by him, was as follows: Overture to "Les Barbares"; Concerto for piano, G minor, No. 2; Three piano pieces: Valse nonchalante, Valse mignonne, Valse canariote; Symphony in C minor. Saint-Saëns was the pianist; Dr. Muck conducted.

* * *

The success of the symphony at the first performance was great, though certain critics in London objected to "the novelties" (among them the introduction of a pianoforte and an organ) which "destroyed the old and unchangeable plan of the so-called classic symphonic art." *The Academy* thought that the great number of instruments, instead of augmenting in due proportion the force of the musical ideas, only masked their poverty; the composers' technical skill was admitted, but the work was a rhapsody, rather than a symphony. *The Athenæum* regretted the immense striving after effect; the empty emphasis at the end; a grandiose effect, not a great one; and the symphony "showed all the vices of the modern French school with little of its undeniable grace." In Germany the symphony was a long time in having a performance, although the

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Gewandhaus in Leipsic had before this been hospitable towards Saint-Saëns. It should be remembered that when Saint-Saëns toured as a pianist in 1885–86 his appearance in Berlin at a concert of the Philharmonic Society provoked such noisy demonstrations—hisses and cat-calls—that the police were obliged to eject the disturbers. The newspapers accused him, apropos of "Lohengrin" in Paris, of having expressed in speech and articles his hatred of German art. These attacks in the Berlin newspapers prepared the audience for hostile demonstrations. Saint-Saëns was not allowed to appear in Cassel, and his name was anathema in the opera houses of Dresden and Bremen. Hanslick in Vienna defended him valiantly; and Angelo Neumann, director of the Prague opera house, reminded the foes of Saint-Saëns that he had been the first to argue for performances of "Lohengrin" at the Théâtre des Nations in Paris. When Saint-Saëns on this tour visited Prague and Vienna, he was received enthusiastically.

At the first performance of the symphony in London, Germans in the gallery persisted in hissing.

When the symphony was first given in Paris at the Conservatory, Gounod, leaving the hall, exclaimed loudly as he pointed to Saint-

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Saëns: "There is the French Beethoven!" (Gounod, after the first performance of César Franck's symphony, told his adulators that it was the "affirmation of incompetence pushed to dogmatic lengths." And Saint-Saëns, during the last years of his life, was openly opposed to Franck's compositions and his influence on young composers.) There was a second performance a week afterwards, and a third outside the regular subscription series, on March 13, 1887.

* * *

For the first performance in London, Saint-Saëns prepared the following analysis, which was translated into English:

"This symphony is divided into parts, after the manner of Saint-Saëns's fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

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benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettledrums, organ, pianoforte (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.

"After an introduction Adagio of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos,

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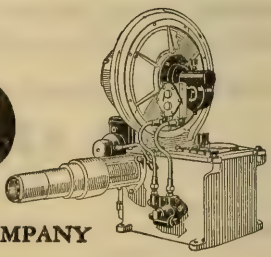
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which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the Allegro appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and violoncellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (Allegro moderato), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality

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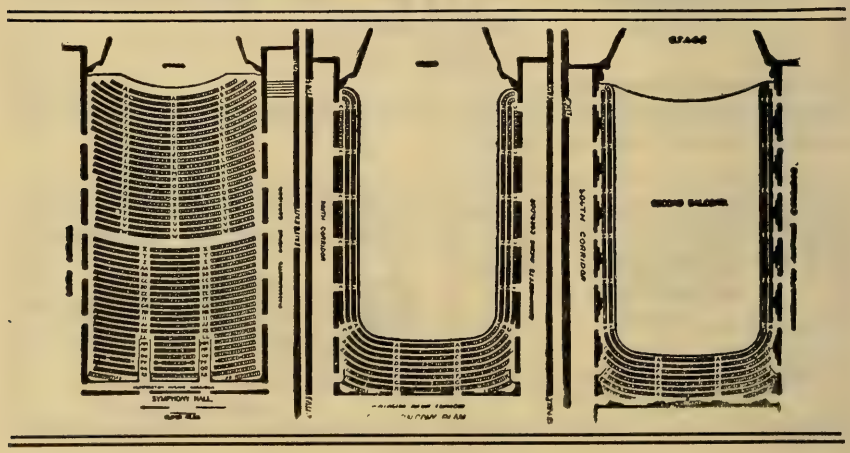
follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure."

* * *

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death. When Liszt was in Paris in March of 1886 to hear the performance of his Graner Messe at St. Eustache, the symphony was nearly completed, and Saint-Saëns





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gave Liszt an idea of it by playing it on the pianoforte. The statement that Saint-Saëns intended the symphony to be "a funereal memorial and an apotheosis of the glorious master" is nonsensical. The dedication was a posthumous tribute.

Saint-Saëns composed five symphonies: No. 1, E-flat major, produced in 1853 and published in 1855; No. 2, F major, composed in 1856, performed in 1857, not published (it bore the title "Urbs Roma," and was crowned by the Saint-Cecilia Society of Bordeaux); No. 3, D major, composed in 1859, performed in 1860, but thrown overboard*; No. 4, A minor, composed in 1859, produced in 1862, not published until 1878, then called by Saint-Saëns his second; No. 5, with organ. The symphonies in F major and D major, with fragments of other symphonies not completed, and with other manuscripts, will remain, according to Saint-Saëns's last wish, as simple curiosities in the library of the Paris Conservatory.

The symphony in A minor was produced in Boston by the Harvard Musical Association, Carl Zerrahn, conductor, on December 2,

*These dates are given by Georges Servières, who says that the Symphony in D major was performed on March 25, 1860, by "The Society of Young Artists," and at a concert organized by Saint-Saëns in March, 1863; but Jean Bonnerot, in his life of Saint-Saëns, puts "February, 1863" as the date of composition, which is undoubtedly erroneous.

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1880. It was performed in Boston by the Boston Symphony Orchestra on November 12, 1892, and March 14, 1919.

The first symphony, E-flat major, was performed in Boston at a concert of the Boston Symphony Orchestra on November 26, 1904. When it was produced, Saint-Saëns was in his eighteenth year. It was sent in anonymously. It was said at the time that he had sent it to the competition opened in Brussels for the celebration of the Prince of Brabant; it was not admitted.* When he first sent it to the Société Saint-Cécile, F. J. B. Seghers, conductor, the Société was the sole judge. Seghers told the members that the symphony came from an unknown author in Germany. The lie was accepted, the work put in rehearsal. On the programme of the concert were three stars in place of the composer's name, and below this note: "The manuscript of this Symphony has been sent anonymously to the Committee, which after careful examination has not hesitated in having it "performed." The symphony was warmly praised. Berlioz and Gounod could not believe it was written by so young a man. The public, however, began as early as 1857 to class Saint-Saëns among the composers of "the future" who wrote "learned and dangerous" music.

*Jean Bonnerot, in his well-documented life of Saint-Saëns, says nothing about this competition at Brussels.

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Beethoven . . . Overture to Goethe's "Egmont," Op. 84

Lopatnikov Scherzo

Debussy "La Mer" ("Trois Esquisses Symphoniques")

I. De l'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Play of the Waves).
III. Dialogue du Vent et de la Mer (Dialogue of Wind and Sea).

Brahms Symphony No. 2, D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission before the symphony

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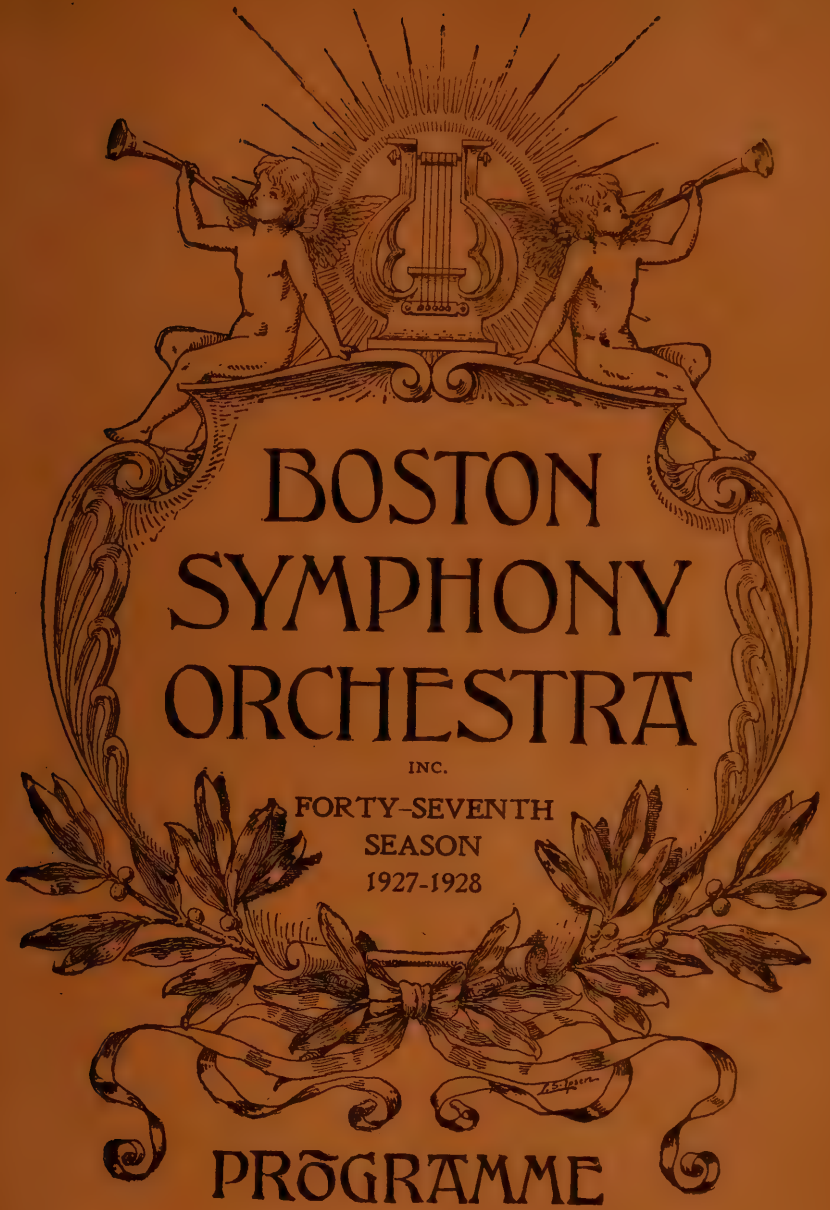


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FORTY-SEVENTH SEASON, 1927-1928

Programme

WITH HISTORICAL AND DESCRIPTIVE
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	Avierino, N.	Gerhardt, S.		
	Bernard, A.	Deane, C.		

Violoncellos.

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Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

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Flutes.	Oboes.	Clarinets.	Bassoons.
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Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
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FRIDAY AFTERNOON, APRIL 27, at 2.30 o'clock

SATURDAY EVENING, APRIL 28, at 8.15 o'clock

Beethoven . . . Overture to Goethe's "Egmont," Op. 84

Lopatnikov Scherzo, Op. 10
(First performance)

Debussy . . . "La Mer" ("Trois Esquisses Symphoniques")
I. De l'aube à midi sur la mer (From Dawn till Noon on the Ocean).
II. Jeux de Vagues (Frolic of Waves).
III. Dialogue du Vent et de la Mer (Dialogue of Wind and Sea).

Brahms Symphony No. 2 in D major, Op. 73
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

There will be an intermission before the symphony.

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OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

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The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke

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of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

SCHERZO, OP. 10 NIKOLAI LOPATNIKOFF

(Born at Revel, Russia, in 1903; now living)

Lopatnikoff received his first musical education at Revel. He studied at the Conservatory in Petrograd (now Leningrad) until October, 1917. After the revolution, he went to Finland. From

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1920 he lived in Germany, at Carlsruhe, where he pursued his studies with Ernst Toch.* His works include compositions for pianoforte; chamber music (sonatas for violin, violoncello, a duo for violin and violoncello, two string quartets); orchestral compositions (an overture, a Concerto for pianoforte, a Scherzo). His works, by the way, have been performed at German festivals of modern music, as at Krefeld and Baden-Baden.

This Scherzo was first composed for a mechanical piano; later scored for orchestra. The Scherzo is based on three themes. The wood-wind instruments have the most important rôle. The rhythmical scheme of the scherzo is announced by strings *col legno.*† The middle section is in the nature of a trio. After the repetition of the Scherzo section, a coda follows. It contains the thematic material of the Trio and the first theme (trumpets). The Scherzo ends in an impetuous Presto.

*Toch, born at Vienna in 1887, studied medicine and philosophy. Self-educated in music, he took in 1909 the Mozart stipendium, in 1910 the Mendelssohn stipendium, and four times in succession the Austrian state prize for composition. In 1909 he went to Frankfort-on-Main and studied the piano with Willy Rehberg. In 1913 he went to Mannheim as teacher at the High School for Music. Among his compositions are twelve string quartets: a chamber symphony; a symphony, "An mein Vaterland" (solo voices, chorus, and organ); a pianoforte concerto; music for "Der Kinder Neujahrstraum"; sonatas for various instruments; piano pieces; violin pieces.

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"The Sea" (Three Orchestral Sketches): I, From Dawn till Noon on the Ocean; II, Frolics of Waves, III, Dialogue of Wind and Sea Achille Claude Debussy

(Born at Saint-Germain (Seine and Oise), France, August 22, 1862; died at Paris, March 26, 1918)

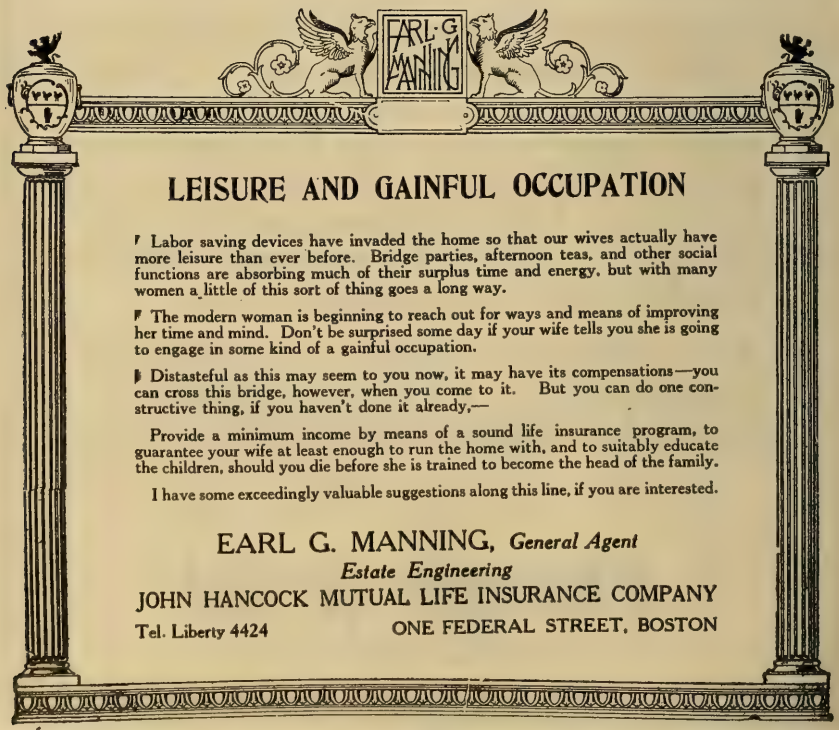
These orchestral pieces ("La Mer: De l'aube à midi sur la mer; II, Jeux de vagues; III, Dialogue du vent et de la mer—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924.

"From Dawn till Noon on the Ocean" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waves" is scored for piccolo, two flutes, two oboes, Eng-



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lish horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a Glockenspiel (or celesta), two harps, and strings.

"Dialogue of Wind and Sea" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, bass tubo, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

* * *

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitator; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semiconsciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating

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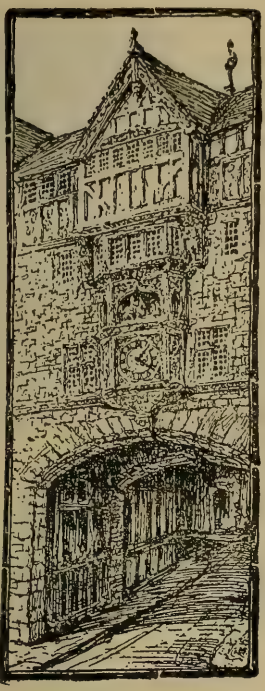
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in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether one disputes or agrees to this characterization of Debussy's art—the comparison of it with the art of Berlioz is at least surprising if not inexplicable—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's thematic material without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "But the simple beauty of color arises, when light, which is something incorporeal, in reason and form, entering the obscure involutions of matter, irradiates and forms its dark and formless nature. It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

* * *

"Debussy has not wished to confide himself indefinitely to the rambling of his senses: he became jealous of his instinct. In 'La Mer' one will discover an effort to substitute for sensuous spontaneity of developments, the management of the mind."—JACQUES RIVIÈRE.

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Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his



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friend Ehrbar in Vienna a few days before the announced date of the orchestral performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are now unwilling to trust their own judgment:

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

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the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable

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in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

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Yet some may prefer this short sketch by Hugues Imbert (1842–1905), one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have ex-

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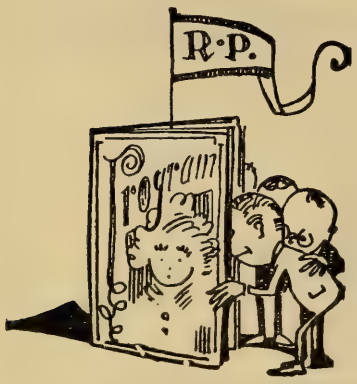
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hausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first: the one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner whose "Die Symphonie nach Beethoven" (Berlin, 1898)* is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale

*A second and somewhat revised edition was published in 1901. This second edition has been translated into English by Arthur Bles.



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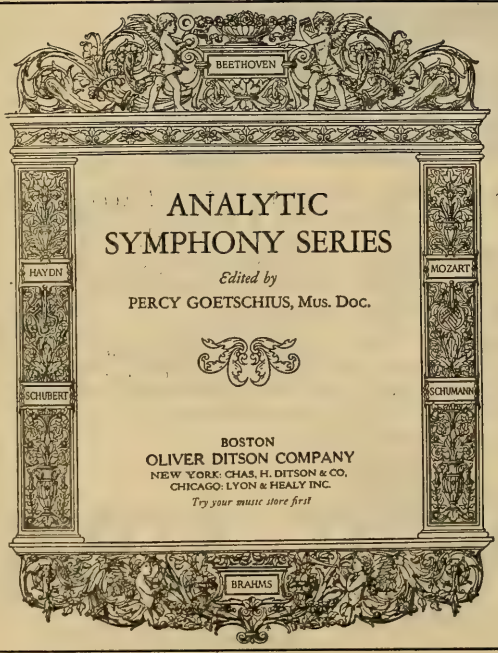
Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

* * *

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found in beautiful Vienna.'" But Florence May, in her life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.



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favorable of the press notices damned the work with faint praise, and a Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising as it does from the great expectations which our reverence for the composer induced us to form.".



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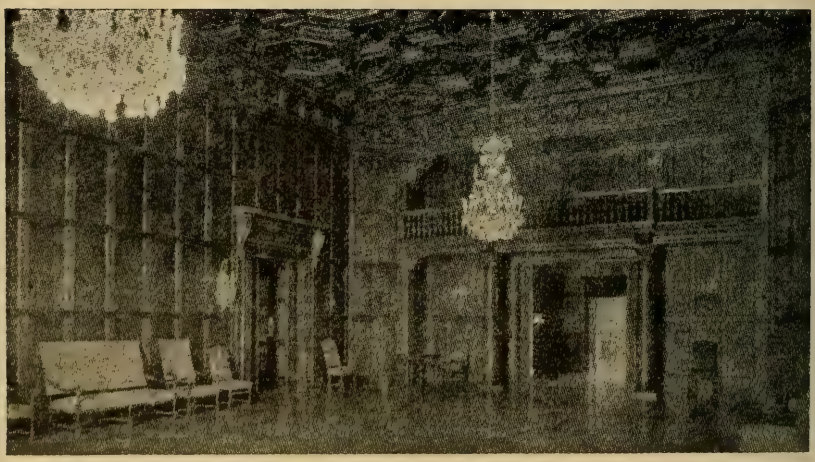
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The following composers were represented for the first time at these concerts: Asioli, Beck, Borghi, Lorenziti, Lopatnikov, Martinŭ, Piston.

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Bartók	1	Lorenziti	1
Bax	1	Malipiero	1
Beck	1	Martinŭ	1
Beethoven	3	Mason, D. G.	1
Berlioz	3	Mendelssohn	1
Bloch	2	Mozart	2
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LORENZITI: Venetian Symphony (Concertante) for quinton, viola d'amore, and harpsichord.
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DELIUS: Intermezzo, "The Walk to the Paradise Garden."
HANDEL: Suite from "Teseo"—"Il Pastor Fido" and "Rodrigo" (arranged by Beecham).
HOLST: "Ode to Death" (WALT WHITMAN).
HONEGGER: Incidental Music to D'Annunzio's "Fedra" (first time as a whole in the United States).
MALIPIERO: Cimarosiana (first time in the United States).
MASON: Symphony in C minor.
PROKOFIEFF: Suite from the Ballet "Le Pas d'Acier" (first time in the United States).
RAVEL: "Tzigane," for violin (first time with orchestra in Boston).
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Singers: Mme. Matzenauer, Arthur Hackett, Fraser Gange, in "Œdipus Rex"; Nina Koshetz in Schmitt's "Psalm"; Mme. Claire Mager and Rulon Y. Robison in Carpenter's "Skyscrapers."

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Loeffler's "Pagan Poem," Messrs. Speyer,† English horn; Bernard Zighera,† piano.

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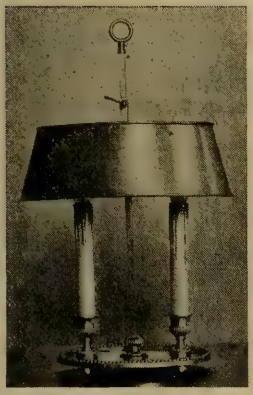
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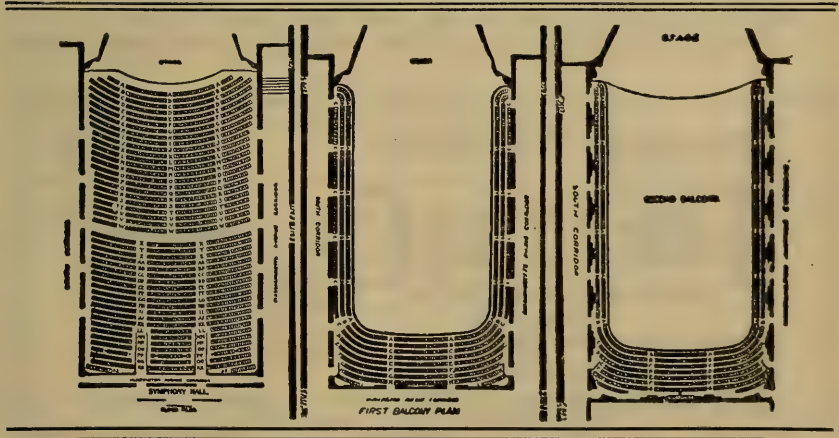
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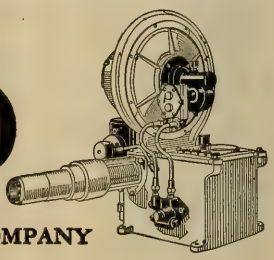
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2. December 12, 1927. Haydn, Symphony, G major (B. & H., No. 13); Strauss, Tone Poem, "Don Juan"; Martinu, "La Bagarre"; Honegger, Incidental Music to D'Annunzio's "Fedra"; Stravinsky, Suite from the Ballet "Petrouchka."
3. January 23, 1928. Rimsky-Korsakov, "Schéhérazade"; Chopin, Pianoforte Concerto No. 2, F minor (DAI BUELL, pianist); Wagner, Overture to "Tannhaeuser."
4. February 20, 1928. Bach, Concerto No. 2, F major, for violin, flute, oboe, and trumpet (MOTTL, editor); Liszt, Pianoforte Concerto No. 1, E-flat major (GEORGE LIEBLING, pianist); Sibelius, Symphony No. 1, E minor.
5. March 26, 1928. Gluck-Mottl, Ballet Suite, No. 2; Mozart, Violin Concerto, D major, No. 4 (K. 218) (SAMUEL DUSHKIN, violinist); Tchaikovsky, Symphony, B minor, No. 6.

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Five symphony concerts were given in Symphony Hall, Tuesday afternoons, Mr. Koussevitzky, conductor:

1. February 7, 1928. Bach, Concerto No. 2, F major, for violin, flute, oboe, and trumpet (Mottl, editor); Haydn, Symphony, G major (B. & H. No. 13); Beethoven, Symphony, A major, No. 7.
2. February 28, 1928. Handel, Concerto Grosso, D major, for strings (Kogel, editor); Tchaikovsky, Symphony, B minor, No. 6.
3. March 13, 1928. Rimsky-Korsakov, "Schéhérazade"; Wagner, Prelude to "Lohengrin," "The Ride of The Valkyries," "Forest Murmurs" from "Siegfried," Overture to "Tannhaeuser."
4. April 3, 1928. Berlioz, Overture to "Benvenuto Cellini"; Schubert, Symphony in B minor ("Unfinished"); Strauss, "Don Juan"; Debussy, Prelude to "The Afternoon of a Faun"; Stravinsky, Suite from the Ballet "Petrouchka."
5. April 24, 1928. Mendelssohn, Overture to "A Midsummer Night's Dream"; Bach, Two Choral Preludes (orchestrated by Schoenberg); Ravel, Excerpts from "Daphnis et Chloé" (Second Suite); Brahms, Symphony, C minor, No. 1.

Young People's Concerts

The orchestra gave three pairs of concerts for young people in Symphony Hall, Richard Burgin, concertmaster of the orchestra, conducting:

1. November 29–30, 1927. Lalo, Overture to "Le Roi d'Ys"; Beethoven, Second Movement from Symphony, C major, No. 1; Wagner, Prelude to Act III of "Lohengrin"; Tchaikovsky, Andante Cantabile for strings; Rimsky-Korsakov, Scherzo, "The Flight of the Bumble-Bee"; Saint-Saëns, "The Animals' Carnival" (Mr. Amerena, solo flute; Mr. Bedetti, solo violoncello; Mr. Vondrak, solo double-bass; Messrs. B. Zighera and A. Fiedler, pianos); Berlioz, Rakóczy March.
2. January 25–26, 1928. Rimsky-Korsakov, Overture to "A Night in May"; Schubert, Andante from String Quartet in D minor (Variations on the Song "Death and the Maiden"); Mozart, Minuet and Finale from Symphony, E-flat major (K. 543); Grieg, Suite No. 2 from Incidental Music to "Peer Gynt"; Liadov, "Baba Yaga"; Sowerby, "The Irish Washerwoman"; Wagner, "The Ride of the Valkyries."
3. March 21–22, 1928. Weber, Overture to "Oberon"; Glazounov, Scherzo from Symphony in B-flat major, No. 5; Schumann, "Traeumerei"; Beethoven, Turkish March from "The Ruins of Athens", Sibelius, "Finlandia"; Pierné, "March of the Little Lead Soldiers"; Skilton, "Indian War Dance" from the "Suite Primeval"; Tchaikovsky, Ouverture Solennelle, "1812."

Pension Fund Concerts

Handel's "Messiah" was performed in aid of the Pension Fund of the orchestra on December 18, 19, 1927. Mr. Koussevitzky conducted the performances. The Handel and Haydn Society had been prepared by its conductor, Thompson Stone. The solo singers were Frieda Hempel, soprano; Kathryn Meisle, contralto; Arthur Hackett, tenor; Fraser Gange, bass. William Burbank was the organist.

At the second concert in aid of the Pension Fund, on April 1, 1928, Mr. Koussevitzky brought out Arthur Honegger's Symphonic Psalm, "King David." The performance was the first in Boston. The Harvard Glee Club and the Radcliffe Choral Society had been prepared by their conductor, Dr. Archibald T. Davison.

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The solo singers were Ethyl Hayden, soprano; Viola Silva, contralto; Tudor Davies, tenor; Paul Leyssac, of the Civic Repertory Theatre, New York, through the courtesy of Eva Le Gallienne, was the Narrator. John P. Marshall was the organist.

* * *

Sundry Notes

Mr. Koussevitzky on October 24, 1927, gave a double-bass recital in Symphony Hall for the benefit of needy Russian students in Europe, the United States, and the Holy Land. He was assisted by Messrs. Burgin, violin; Lefranc, viola; Bedetti, violoncello; Rudolph Ganz, piano, and Bernard Zighera, piano; Schubert, Variations and Finale from the "Forellen" Quintet; Koussevitzky, Concerto for the double-bass; Liszt, "St. Francis' Sermon to the Birds" and "St. Francis of Paul Walking on the Waves (Mr. Ganz); Bruch, "Kol Nidrei," transcribed by Koussevitzky for double bass and piano.

These members of the Société des Instruments Anciens of Paris took part in the symphony concerts of April 20, 21, 1928: Mme. Regina Patorni-Casadesus (harpsichord); Marius Casadesus (quinton); Henri Casadesus (viola d'amore).

Errata in Programme Books

Programme Book, November 11, 12, 1927. Page 338. First line at the top. For "Bloom" read "Blom."

Programme Book, November 18, 19, 1927. Page 416. In title of "La Bagarre," for "Maritnu" read "Martinu."

Programme Book, December 9, 10, 1927. Page 624. Sixth line from the top. For "A minor, 2-4" read "A major, 6-8."

Programme Book, January 20, 21, 1928. Title-page. Add "Garden" to Delius' "The Walk to the Paradise." The same addition on pages 996 and 1000.

Programme Book, January 27, 28, 1928. Page 1108. Fifth line from the bottom. For "Cœurcy" read "Cœuroy."

Programme Book, February 24, 25, 1928. Page 1366. Fifth and sixth line from the top. For "Œdipus Roi" read "Œdipe Roi."

Programme Book, March 2, 3, 1928. Page 1412. Fifth line from the top. For "Rowland's" read "Rowlandson's."

Programme Book, March 30, 31, 1928. Page 1688. Seventh line from the top. For "Mengelberg" read "Monteux."

Programme Book, April 20, 21, 1928. Page 1844. First line at the top. For "Marini" read "Marina."

Programme Book, April 20, 21, 1928. Page 1848. Seventh line from the bottom. For "Marseilles" read "Versailles."

Addendum

Programme Book, December 29, 30, 1928. Insert on the title-page, for third number: Tchaikovsky, "Romeo and Juliet," Overture-Fantasia, after Shakespeare.

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Boston Transcript: "Her voice is now one of singular liquid purity, which she shades down to the merest whispering pianissimo or swells for larger effects without loss of quality. The beauty of her sustained tones is one not often met with in concert halls. The finest niceties of expression, within it, she explores. The melodic line is always supple, always intelligently phrased and as intelligently modulated. Her rhythm is always pliant, always at the service of the expressive purpose of the moment."

Christian Science Monitor: "Miss Ehrhart sings with warmth and brilliance, with delicacy and deftness, with a keen sense of dramatic values, and an even keener sense of whimsical humor. Her voice has grown and deepened until it owns a fine evenness of texture and a smooth luster. Her enunciation is nearly faultless."

Boston Post: "Musicianship, intelligence, youthful charm, a voice decidedly pleasing, animation and expressiveness are qualities which served Gertrude Ehrhart well in her recital at Jordan Hall last evening. Add to these a programme widely ranging, well diversified and rich in songs intrinsically interesting, together with the rarely skillful accompaniments of Nicolas Slonimsky, and the recital became one of more than usual attractiveness."

Boston Globe: "Miss Ehrhart, in choosing her program had not spared herself. Out of a list of more than twenty songs there were not more than three or four that are commonly seen upon recital programs. There were several, notably among the modern songs, which had made large demands upon both musicianship and vocal skill. Throughout the concert, Miss Ehrhart sang with spirit, intelligence and musical insight. Throughout last night's program she constantly held the interest and gave pleasure. Mr. Slonimsky's accompaniments, all played excellently from memory, deserve special commendation."

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Boston Transcript (H. T. P.)

"Thanks to the initiative, the courage and the abilities of Arthur Fiedler, who led his Boston Sinfonietta through a programme of modernist music at Jordan Hall last evening, an audience musically and socially representative was treated to one of the most stimulating concerts that this town has heard in many a day."—*Boston Post* (Warren Storey Smith)

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La Nazione, Rome, December 31, 1927.

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Programme

MONDAY EVENING, NOVEMBER 14, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

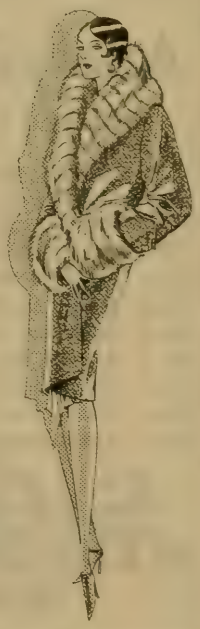
The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

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The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

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The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d' Arlequin" (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Symphony No. 3, in F major, Op. 90 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

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with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.* Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the

*Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,' "; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4–4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3–8, a romantic substitute for the traditional Scherzo.

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911, Ravel made a little ballet out of these pieces. The dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet—Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux; there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912. The first performance in Boston was by the Boston Symphony Orchestra, December 27, 1913; later performances: March 7, 1914 (by request); October 23, 1915; April 9, 1920; March 26, 1926.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two

*Mother Goose in English does not tell fairy tales.—Ed.

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1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Parana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that the pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

"Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis."

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574, when the son of Catherine de Médicis came to the throne. Furthermore, Spanish pavanes have been brought to us especially by players of instruments, and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes, which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal*, as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the Lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:

"Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux.
Viens tôt me secourir,
Ou me faudra mourir."

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The air is solemn and beautiful, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered whereever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705)‡ who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge-green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

*Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

†"Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians.". Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

‡For an account of this extraordinary woman, born Marie Catherine Le Jumelle de Berneville, see the Introduction to her lively "Memoirs of the Court of England in 1675," translated by Mrs. William Henry Arthur, and edited and annotated for the series of "Broadway Translations," by George David Gilbert (N. Y. 1913 and 1927). Mme. d'Aulnoy also wrote an account of her travels in Spain, a country she never visited, and her autobiography. She had one husband, and children by other men.

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

.

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

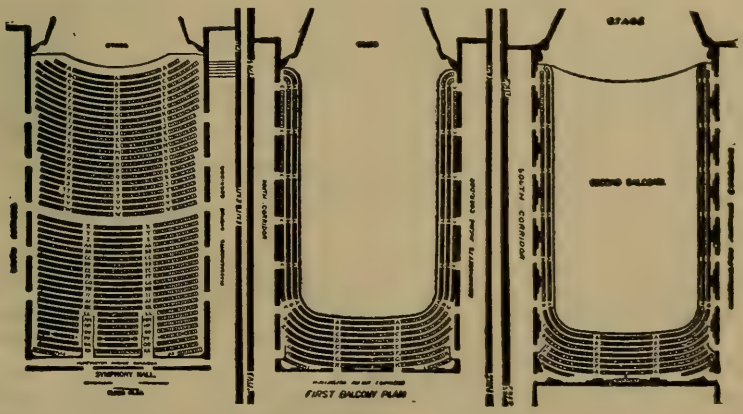
"Francesca da Rimini," Fantasia after Dante, Op. 32.

Peter Ilitch Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 10, 1840; died at Petrograd, November 6, 1893)

The score of this fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin with

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria;



and they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have thus been Englished:—

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be tormented continually by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story."

The fullest explanation of this fantasia is Dante's story of Francesca. We quote from the translation by John A. Carlyle:—

Now begin the doleful notes to reach me; now am I come where much lamenting strikes me. I am come into a part void of all light, which bellows like the sea in tempest, when it is combated by warring winds. The hellish storm, which never rests, leads the spirits with its sweep; whirling and smiting, it vexes them. When they arrive before the ruin, there the shrieks, the moanings, and the lamentation; there they blaspheme the divine power.

I learnt that to such torment were doomed the carnal sinners, who subject reason to lust. And as their wings bear along the starlings, at the cold season, in large and crowded troop; so that blast, the evil spirits. Hither, thither, down, up, it leads them. No hope ever comforts them, not of rest but even of less pain. And as the cranes go chanting their lays, making a long streak of themselves in the air; so I saw the shadows come, uttering wails, borne by that strife of winds. Whereat I said: "Master, who are those people, whom the black air thus lashes?"

"The first of these concerning whom thou seekest to know," he then replied, "was Empress of many tongues. With the vice of luxury she was so broken, that she made lust and law alike in her decree, to take away the blame she had incurred. She is Semiramis, of whom we read that she succeeded Ninus, and was his spouse. She held the land which the Soldan rules. That other is she who slew herself in love, and broke faith to the ashes of Sichæus. Next comes luxurious Cleopatra."

Helena I saw, for whom so long a time of ill revolved; and I saw the great Achilles, who fought at last with love. I saw Paris, Tristan. And more than a thousand shades he shewed to me, and with his finger named them, whom love had parted from our life. After I had heard my teacher name the olden dames and cavaliers, pity conquered me, and I was as if bewildered.

I began: "Poet, willingly would I speak with these two that go together, and seem so light upon the wind."

And he to me: "Thou shalt see when they are nearer to us; and do thou then entreat them by that love, which leads them; and they will come."

Soon as the wind bends them to us, I raise my voice: "O wearied souls! come to speak with us, if none denies it."

As doves called by desire, with open and steady wings fly through the air to their loved nest, borne by their will; so those spirits issued from the band where Dido is, coming to us through the malignant air. Such was the force of my affectuous cry.

"O living creature, gracious and benign! that goest through the black air, visiting us who stained the earth with blood. If the King of the Universe were our friend, we would pray him for thy peace; seeing that thou hast pity of our perverse misfortune. Of that which it pleases thee to hear and to speak, we will hear and speak with you, whilst the wind, as now, is silent."

After I had heard those wounded souls, I bowed my face, and held it low until the Poet said to me: "What art thou thinking of?"

When I answered, I began, "Ah me! what sweet thoughts, what longing led them to the woful pass!"

Then I turned again to them; and I spoke, and began: "Francesca, thy torments make me weep with grief and pity. But tell me: in the time of the sweet sighs, by what and how love granted you to know the dubious desires?"

And she to me: "No greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But, if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be

divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther."

Whilst the one spirit thus spake, the other wept so, that I fainted with pity, as if I had been dying; and fell, as a dead body falls.

This fantasia is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, tuba, three kettledrums, big drum, cymbals, gong, harp, strings. It is dedicated to Serge Tanéïeff.

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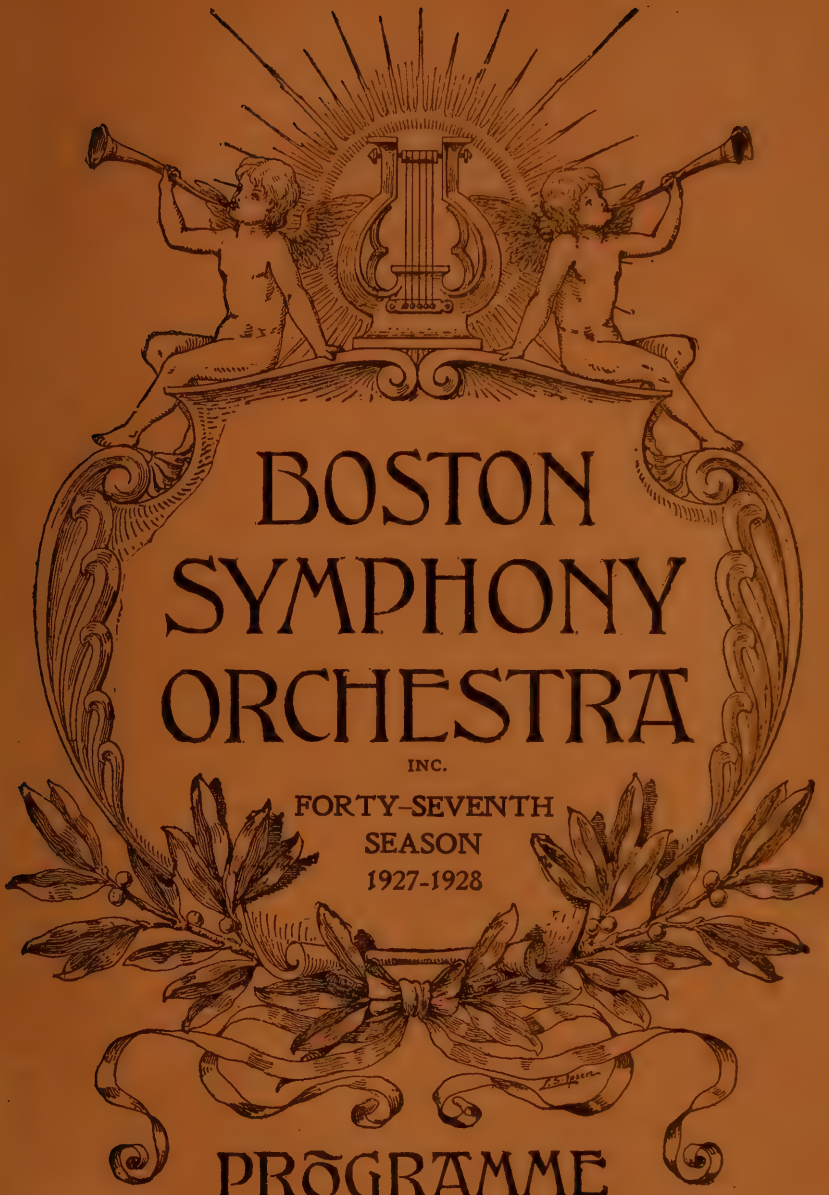
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FORTY-SEVENTH SEASON, 1927–1928

Programme

MONDAY EVENING, DECEMBER 12, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Concert-master	Kreinin, B.	Eisler, D.	Hamilton, V.	Kassman, N.
Theodorowicz, J.				
Hansen, E.	Graeser, H.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Siegl, F.	
Mayer, P.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Tapley, R.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.		Gerhardt, S.	
	Bernard, A.		Deane, C.	

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E.	Bettoney, F.
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Voisin, R.	Kenfield, L.
Lorbeer, H.	Blot, G.	Mann, J.	Raichman, J.
		Jones, O.	Adam, E.

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Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
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Haydn Symphony in G major (Breitkopf and Härtel No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Strauss "Don Juan," Tone Poem, Op. 20 (after Lenau)

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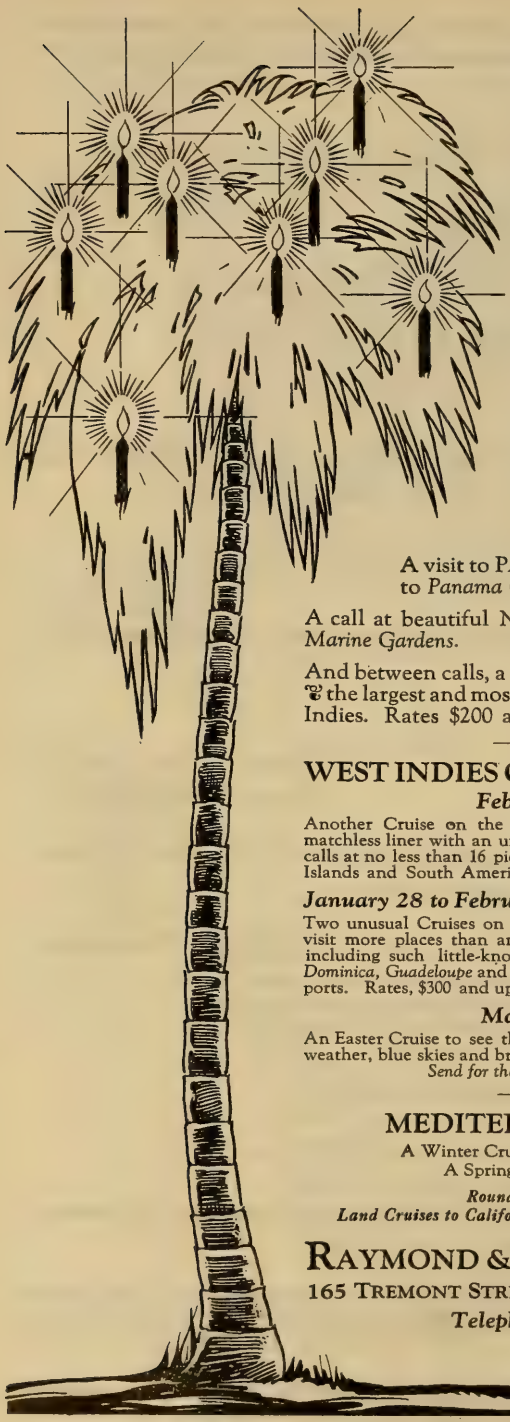
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Symphony in G major (B. & H. No. 13) Joseph Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906;

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

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October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, and is in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals

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WITH SONG BIRDS

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THAT PERFECT HOUR

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SONG OF LOVE
SLEEP SONG

PHILIP MARSDEN
MY MOTHER

META SCHUMANN
THEE
WHEN THOU ART NIGH

ANN STRATTON
AH LOVE HOW SOON

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possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

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And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

"LA BAGARRE"* ("TUMULT") BOHUSLAV MARTINŮ

(Born at Policka in Czechoslovakia in 1890; living at Paris)

The performances of "La Bagarre" on November 18, 19, were the first in any country.

The following argument by Martinů is an explanation of the work:

" 'La Bagarre' is charged with an atmosphere of movement, dash, tumult, obstruction. 'Tis a movement in grand mass, in uncontrollable,

*"Bagarre" is not easily defined by a single English word. It may mean tumult, a din, violent disorder, crowding (or a crowd), and even a squabble, fray, scuffle, brawl, a crush. Mr. Martinů explains in his preface to this musical composition what the word here means to him.

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violent rush. I dedicate the composition to the memory of Lindbergh landing at Bourget, which responds to my imagination, and expresses clearly its aim and evolution.

"In this symphonic rondo, 2-2, I have portrayed the tension of spectators at a game of football. 'Bagarre' is, properly speaking, an analogous subject, but multiplied, transported to the street. It's a boulevard, a stadium, a mass, a quantity which is in delirium, clothed as a single body. It's a chaos ruled by all the sentiments of enthusiasm, struggle, joy, sadness, wonder. It's a chaos governed by a common feeling, an invisible bond, which pushes everything forward, which moulds numerous masses into a single element full of unexpected, uncontrollable events.

"It is grandly contrapuntal. All interests, great and small, disappear as secondary themes, and are fused at the same time in a new composition of movement, in a new expression of force, in a new form of a powerful, unconquerable human mass.

"But 'La Bagarre' is not descriptive music. It is determined according to the laws of composition; it has its chief theme—as the human crowd has its theme of enthusiasm—which directs the movement. 'La Bagarre,' properly speaking, is a triptych, in which the intermediate phrase, usually free, is replaced (apparently by a more melodious movement) by a quicker tempo than that of the first and the third, ending in a violent, presto coda."

Martinŭ studied as a violinist at the Conservatory of Music at Prague, where his teacher in composition was Josef Suk.* As a young composer, he was not attracted by the Czech school of writing, which was influenced by the German, with its rather clumsy romanticism; he was favorably disposed towards the French on account of its respect for form, its clarity and purity of expression. Alone among Czech composers, he passed through the struggles and evolution of impressionism. Debussy at first influenced him greatly; later, always searching after new manners of expression, he went to Paris for lessons from Roussel (1924). His sojourn there enlightened him. He at once sided with the most "modern" of the composers, was enthusiastic over Stravinsky, championed him, and made him known in Czechoslovakia. He gradually freed himself from this influence and came back to the Czech spirit as exemplified by Smetana and Dvořák. He especially acquired confidence, technical facility, sense of form, orchestral

*Suk was born at Krecovice, Czechoslovakia, on January 4, 1874. His teachers at the Prague Conservatory were Bennewitz, Stecker, Dvorák. He was one of the founders of the Bohemian String Quartet (second violin) at Budapest in 1892. Since 1922 he has been professor at the Master School for Composition at the Prague Conservatory. He married Dvorák's daughter Ottilie, who died in 1905. The list of his compositions includes symphonic and chamber music, a Fantasy for violin and orchestra, music to scenic fairy tales, choral cycles, etc. His Suite, "A Fairy Tale," Op. 16, was performed in Boston at a concert of the Boston Symphony Orchestra on November 29, 1907; his symphony, E major, Op. 14, on October 29, 1904.

mastery. The rhythmic element, always sustained and new, that distinguishes his works, recalls Dvořák—but is enriched by the modern experiences and experiments. Thus he passed in his creation of melodic expression to polyphonic complexity based on new musical conceptions, but in a clear and expressive manner. In his recent works he shows a leaning towards neo-classicism derived from the *modernisme* of today. (Contributed.)

From the Incidental Music to Gabriel d'Annunzio's "Fedra"

Arthur Honegger

(Born of Swiss parentage, at Havre, France, on March 10, 1892; now living at Paris)

D'Annunzio wrote his tragedy "Fedra" in 1909. Honegger wrote in March and April, 1926, incidental music for a performance by a French company, headed by Ida Rubinstein (Phædra) at the Costanzi Theatre, Rome, on April 19, 1926.

The prelude to Act II, in which Phædra is on her couch shown tormented by her guilty passion for her stepson Hippolytus, while the glaring sun outside mocks her internal fire, was performed in New York by the Symphony Society on December 5, 1926.

The story of Phædra, daughter of Minos by Pasiphaë, and wife of Theseus, is best known by the tragedies of Euripides and Racine. Hippolytus was the son of Theseus by Hippolyte, queen of the Amazons, though some say by the Amazon Antiope, sister of Hippolyte. As the passion of Phædra for her stepson was not returned by him, she accused him to her husband of having attempted her dishonor. Theseus then cursed his son and requested Poseidon (Neptune) to destroy him. Neptune sent out a bull from the water. The frightened horses, driven by Hippolytus on the seashore, upset the chariot and dragged him along the ground till he was dead. Theseus afterwards learned the youth's

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innocence. Phædra, despairing, killed herself.* According to some, Artemis persuaded Æsculapius to restore Hippolytus to life, and placed him under the protection of the nymph Egeria, in the grove of Aricia in Latium, where he was worshipped; but in the older tradition, followed by Horace (Carm. iv 7, 23), Artemis could not do this:

"Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum."

The story of his being brought to life is told by Ovid. For curious information about Phædra, see the notes of Messire Gaspar Bachet, Sieur de Meziriac, to the letter of Phædra to Hippolytus in his "Commentaires sur les Epistres d'Ovide" (The Hague, 1716; Vol. I, pp. 324, 325, 381–387).

The ancients and Racine represented Phædra, cursed in her descent from Pasiphaë, and incited by Aphrodite, incensed against Hippolytus for his coldness and his worship of Artemis, to be conscious of her shame yet unable to resist her longing. In the tragedy of Euripides the nurse encourages her weakness. Racine portrays her as a *grande amoureuse*, the victim of Venus's wrath. But d'Annunzio's Phædra is a reckless wanton, not even the woman addressing Hippolytus in Swinburne's little play:

"Man, what have I to do with shame or thee?
I am not of one counsel with the gods.
I am their kin, I have strange blood in me;
I am not of their likeness nor of thine:
My veins are mixed, and therefore am I mad;
Yea, therefore chafe and turn on mine own flesh,
Half a woman made with half a god."

D'Annunzio's Phædra rejoices in her lust. With the death of Hippolytus, her fury is calmed. She glories in his innocence. Purified by his death, she invokes Artemis. "A moonray, a livid arrow, pierces her, and she falls upon the corpse of the youth, smiling." Mr. Lander MacClintock points out that much of "Fedra" is taken from d'Annunzio's poem, the "Laus Vitae." The tragedy failed when it was first performed. Far different is this Phædra from the heroine of Euripides:

"We know and see the right, but do it not.
Some from laziness, and some because
We place some other pleasure higher far
Than what is noble."

* * *

This passage from d'Annunzio's tragedy serves as a motto to Theseus' appeal to Poseidon:

"O cruel king of the waves, ruler of horses, hear me, for thou hast promised to favor a prayer from my heart. If I may have indulgence in vengeances, grant today the first against my son. Let him before night go down to the Shades."

The following lines are for the Prelude to Act III:

*For an amusing version of Phædra's passion and the fate of Hippolytus, see "La Marâtre en folie," by Paul Reboux and Charles Muller, in the third series of "A la manière de . . . " (Paris, 1913). This play is written as Henry Bataille would have written it. The characters are Duc de Thésay. Hippolyte, Le Précepteur d'Hippolyte, and Philippine de Thésay A piano telephone, theatrophone, and cinematograph are in the drawing room.

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"And the corpse of the Amazon's son is stretched on the ground, covered with the skin of a lion. And the venerable Aethra, stooping down, holds his head on her knees."

* * *

Operas based on the old tragedy have been written by Gluck (Milan, 1744), Paesiello (Naples, 1788), Niccolini (Rome, 1804), Orlandi (Padua, 1820), Mayr (Milan, 1820), Count Westmoreland (Florence, 1824), Le Moyne (Paris, 1786). W. Taubert wrote incidental music to the tragedy by Prince Georg von Preussen (Berlin, 1868).

Massenet's overture to Racine's "Phèdre," which has these famous lines for a motto:

"Ce n'est plus une ardeur dans mes veines cachée,
C'est Vénus tout entière à sa proie attachée"

has been often performed in Boston. It was composed at the suggestion of Pasdeloup in 1873, and performed in Paris on February 22, 1874. Later, Massenet wrote incidental music, entr'actes included, for a performance of the tragedy at the Odéon, Paris, on December 8, 1900. We are told that in the music for the story told by Théramène, nothing descriptive was omitted, "not even the neighing of the maddened horses."

* * *

Honegger of late has written much for the stage: the opera "L'Impératrice aux Rochers," performed at the Paris Opéra last season; music for the film "Napoleon"; incidental music for Romain Rolland's "Liluli," and Copeau's "Le Roi, son Vizir et son Médecin"; incidental music for Sophocles-Cocteau's "Antigone"; and a grand opera, "Antigone," libretto by Cocteau, is announced as ready for production this season. His orchestral piece "Sous-marin" was composed in 1924.

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and in-

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—From a review in the Boston Transcript of the English Singers' first appearance in Boston, October 31, 1926.

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justice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene

* Published by Frederick A. Stokes Company, New York, 1917.

† There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

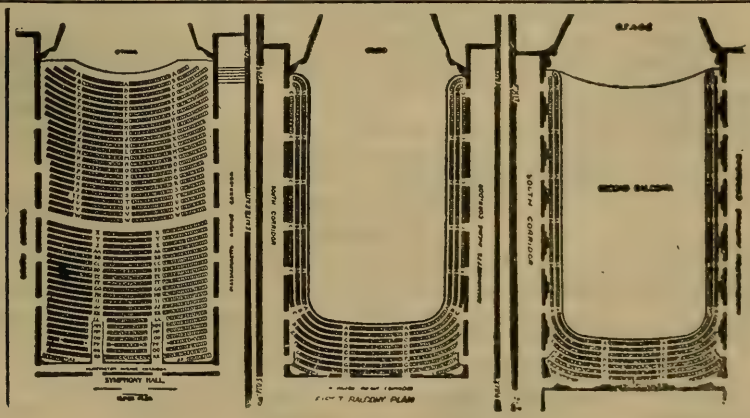
"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two



and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre, New York City, on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

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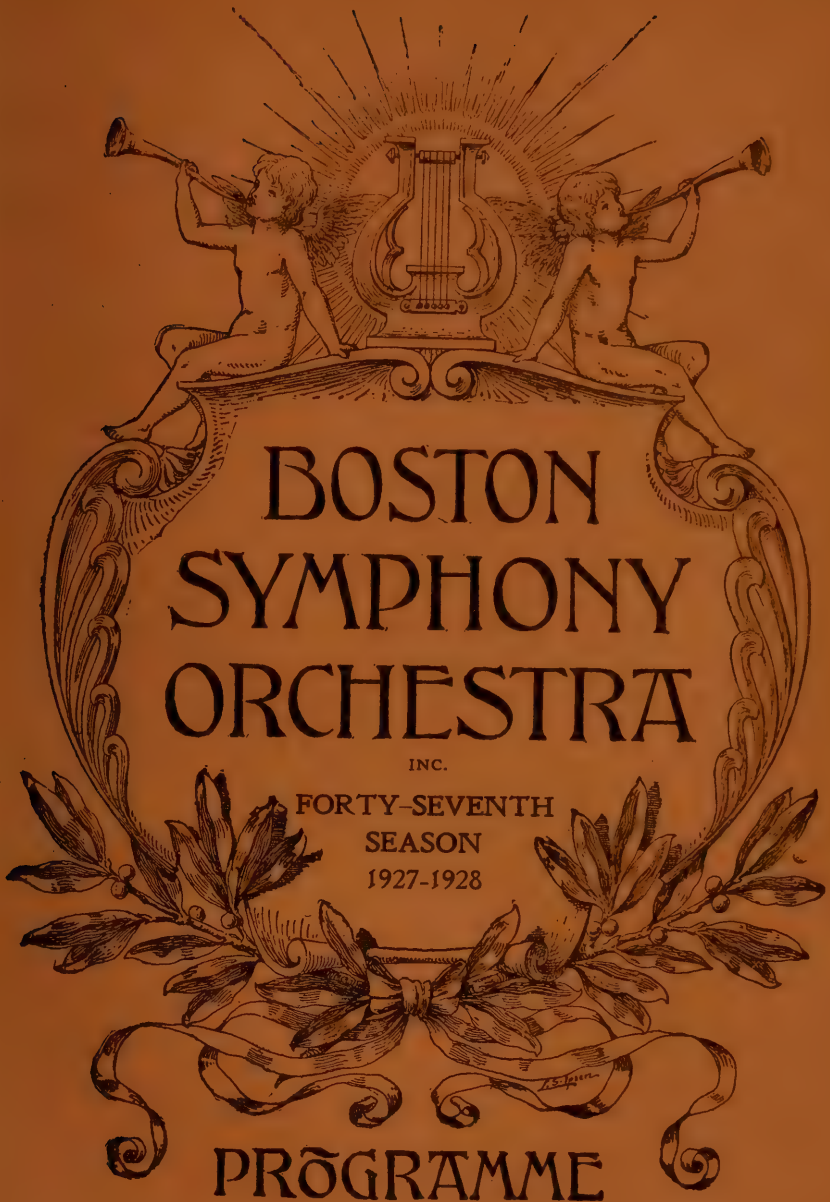
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FORTY-SEVENTH SEASON, 1927–1928

Programme

MONDAY EVENING, JANUARY 23, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Rimsky-Korsakov . . Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

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II. The Story of the Kalander Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

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"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

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and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalander-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalander, the Prince and the Princess, the Bagdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for

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violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalander's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalander's Narrative. The principal theme of the Kalander's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalander's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community

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of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio'; No. IV.—'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalander's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

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The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalander for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad. "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalander's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

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Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21 Frédéric Chopin

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810*; died at Paris, October 17, 1849)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio† of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that

*This is the date given by Riemann's Musik-Lexikon (1909), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Elie Poirée in his excellent biography of Chopin (Paris, *s. d.*, Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

†"The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—*i.e.*, in the sense of slow movement generally."—Niecks.

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she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con—No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterwards became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

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Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

Overture to Tannhäuser Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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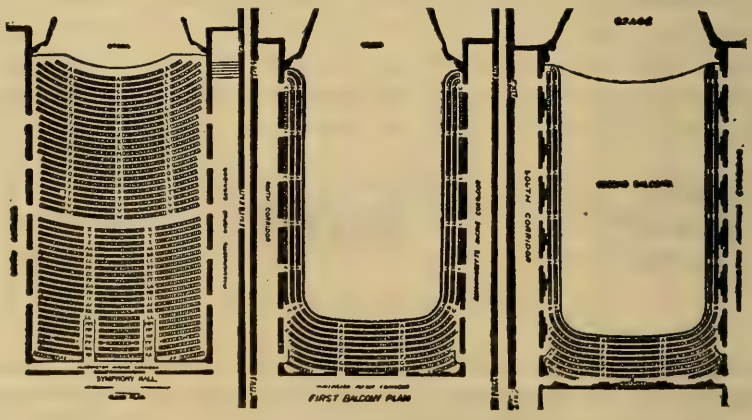
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dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." The Philharmonic Society of New York played the the overture on April 21, 1855.

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."



DEAR MR. WHITTEMORE: January 15, 1928.

I am so glad to hear that the Kedroff choir is going to sing for you in Boston. Those four singers have brought the art of ensemble singing to its highest perfection and I think their work is unique in the world in that field. They have sung at our house and both my husband and I were entranced by the beauty and great musicianship of their performance. We are both of the opinion that no other ensemble of men's voices anywhere can approach in perfection the work of the Kedroff Quartette. I hope they will have all the success they deserve in Boston.

Yours very sincerely,

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Sincerely yours,

SERGE KOUSSEVITZKY.

DEAR MR. WHITTEMORE: January 14, 1928.

Already in 1923 in London I was deeply delighted with the great success of my musical friends the singers of Kedroff. In that year they left Russia for the first time to go abroad. Since then I have never allowed myself to lose sight of them. Recently I have personally recommended them to show themselves in America. Modest artists with emotion they listened to my opinion about the rapidly growing American people, growing also in a musical sense. Now at last with pleasure I see them here in this limitless country. About their success I am not doubtful, especially in the city of Boston, for where more than in Boston have you a public able not only to understand but also to prize an artist according to his merit. Everyone who shall be present at the Kedroff Concert in Symphony Hall on the 26th of January will experience a real and beautiful pleasure.

Receive, dear Mr. Whittemore, my sincerest good wishes,

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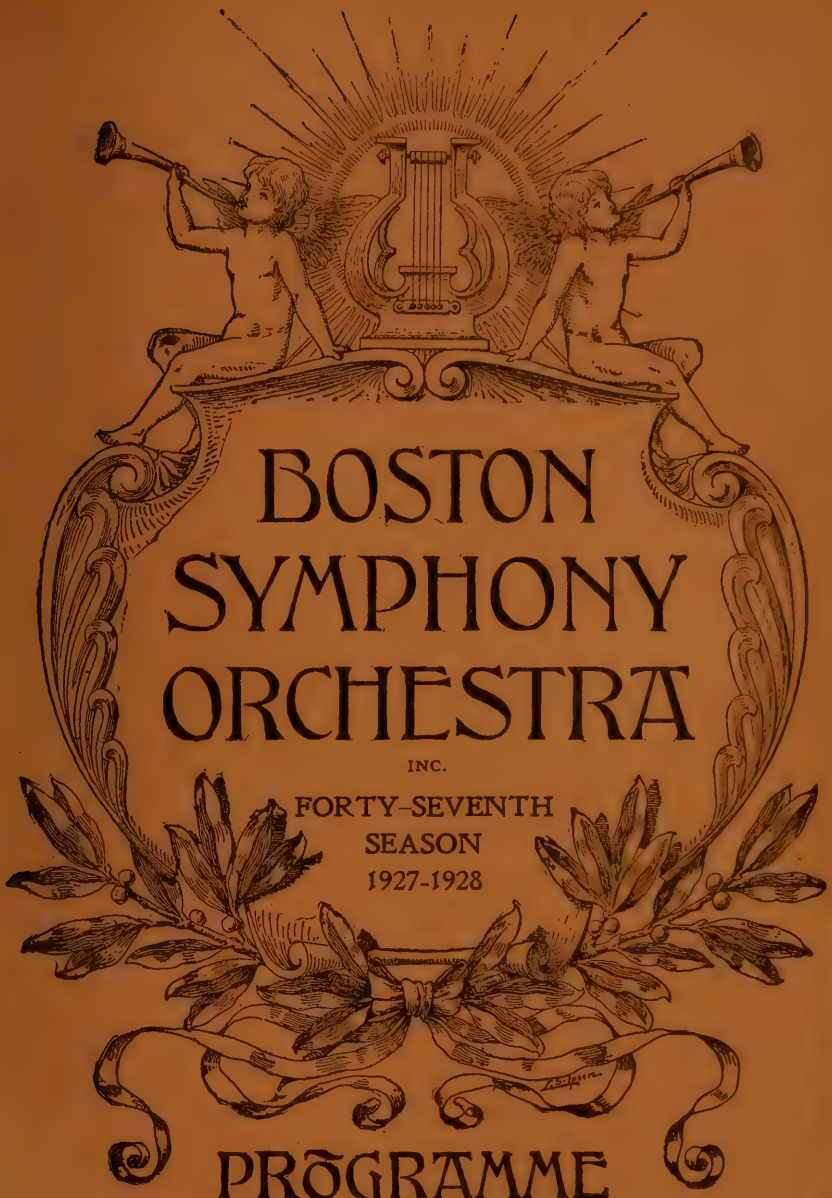
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Programme

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in

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miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

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I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Or-

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chestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in ac-

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cordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

Concerto in E-flat major, No. 1, for Pianoforte and Orchestra
Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was completed probably in 1848 or 1849, from sketches made in the early forties. According to a letter of Hans von Bülow's, the concerto was completed in June, 1849. Revised in 1853, it was published in 1857. The first performance was at Weimar, at a Court concert in the hall of the Grand Duke's palace (during the Berlioz week), on February 17, 1855; Liszt, pianist; Bülow, conductor. The first performance at a concert of the Philharmonic Society of New York was on April 20, 1867, when S. B. Mills was the pianist. There was a performance before that in New York, on December 2, 1865. The concerto is dedicated to Henri Litolff. The orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, cymbals, triangle, and the usual strings.

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The form is free. A few important themes are exposed, developed; they undergo many transformations in rhythm and tempo. The first and leading theme is at once given out imperatively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing: "Das versteht ihr alle nicht!"—according to Bülow and Ramann, "Ihr Könnt alle nichts." This theme may be taken as the motto of the concerto. Allegro maestoso, tempo giusto, 4-4. The second theme, B major, Quasi adagio, 12-8, is first announced by muted violoncellos and double-basses, and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section. The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual motive. The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

The introduction of a triangle in the score caused great offense in Vienna. Hanslick damned the work by characterizing it as a "Triangle Concerto," when Pruckner played it there in the season of 1856–57. It was not heard again in that city until 1869, when Sophie Menter insisted on playing it. Liszt wrote a letter in 1857 describing the concerto and defending his use of the triangle.

Symphony in E minor, No. 1, Op. 39 Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed at least seven symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The

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symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances were on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923; January 15, 1926 (Michael Press, guest conductor).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo, lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

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I. } Overture.
II. } Allegro.
III. Air.
IV. Allegro Moderato.

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate relentlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a

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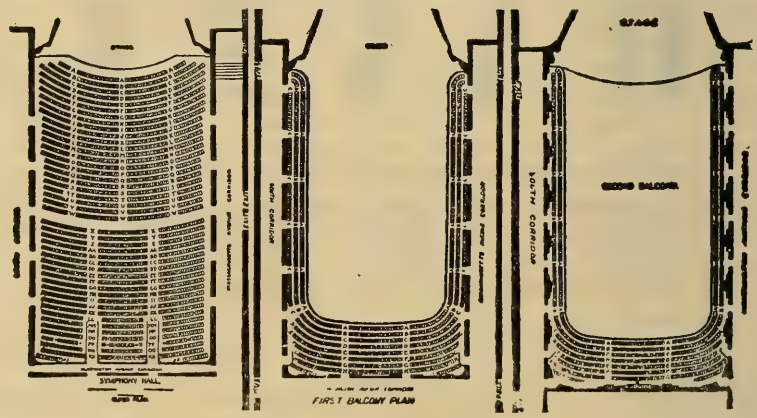
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deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, re-



moved from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

*"Musical Portraits" (New York, 1920).

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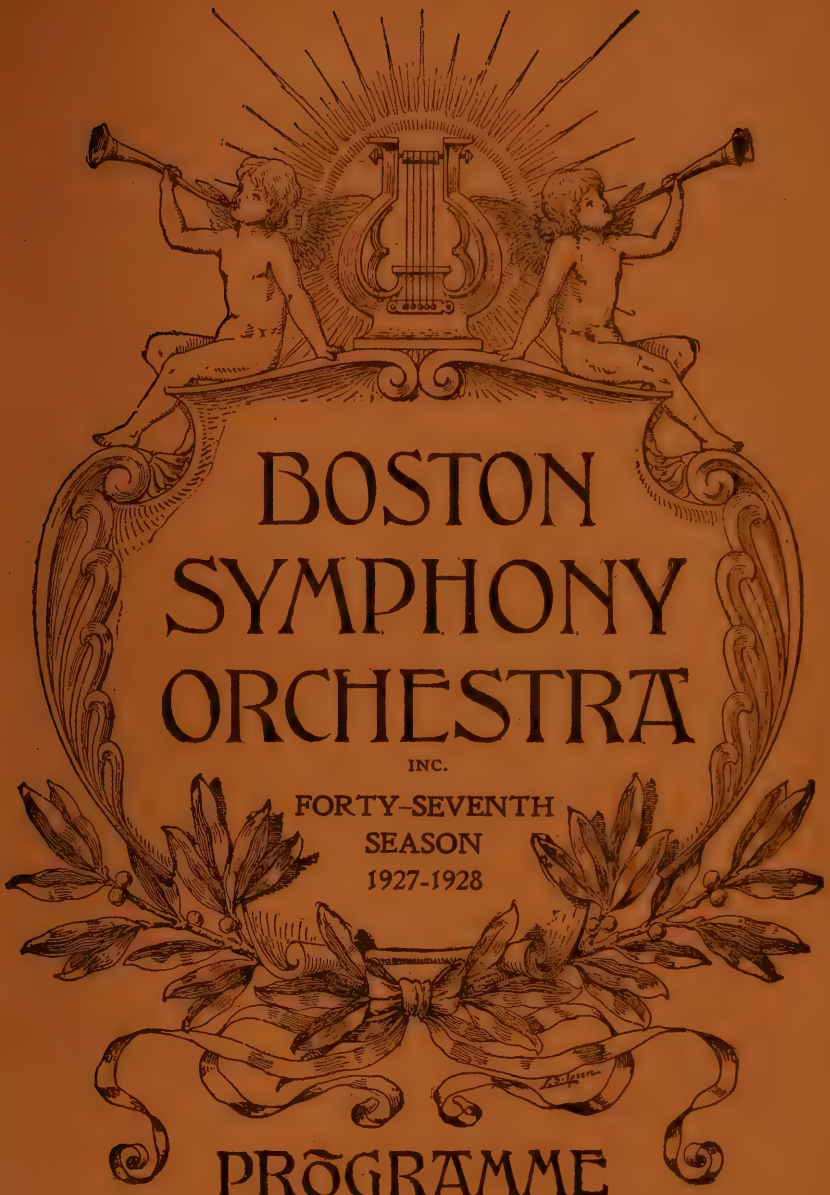
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Programme

MONDAY EVENING, MARCH 26, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Concert-master	Kreinin, B.	Eisler, D.	Hamilton, V.	Kassman, N
Theodorowicz, J.				
Hansen, E.	Graeser, H.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Siegl, F.	
Mayer, P.	Zung, M.	Knudsen, C.	Gorodetzky, L.	
Tapley, R.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Van Wynbergen, C.	Grover, H.	Fiedler, A.
Artières, L.	Cauhapé, J.	Werner, H.	Shirley, P.	
	Avierino, N.	Gerhardt, S.		
	Bernard, A.	Deane, C.		

Violoncellos.

Bedetti, J.	Zighera, A.	Langendoen, J.	Stockbridge, C.	Fabrizio, E.
Keller, J.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Kelley, A.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Demetrides, L.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Hamelin, G.	Laus, A.
Bladet, G.	Devergie, J.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Allegra, E. (*E-flat Clarinet*)	Bettoney, F.

Piccolo.	English Horn	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Rochut, J.
Pogrebniak, S.	Schindler, G.	Perret, G.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Voisin, R.	Kenfield, L.
Lorbeer, H.	Blot, G.	Mann, J.	Raichman, J.
		Jones, O.	Adam, E.

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.
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Gluck Ballet Suite No. 2 (Arranged by Mottl)

a. March (from "Alceste"); Minuet (from "Iphigenia in Aulis").
b. Grazioso (from "Paris and Helen").
c. Slave Dance (from "Iphigenia in Aulis").

Mozart . . Violin Concerto in D major No. 4, Koechel No. 218

I. Allegro.
II. Andante cantabile.
III. Rondo: Andante grazioso; Allegro ma non troppo.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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(Gluck, born at Weidenwang, near Berching, in Upper Palatinate, on July 2, 1714; died at Vienna, November 15, 1787. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911.)

This Suite is derived from the operas "Alceste," "Iphigénie en Aulide," and "Paride ed Elena."

1. March ("Alceste"); Minuet (Iphigénie en Aulide"). "Alceste," opera in three acts, libretto by Raniero di Calzabigi, after the tragedy of Euripides, was produced at Vienna on December 16 (according to some the 26th), 1767. The part of Alceste was taken by Antonia Bernasconi; that of Admetus by Tibaldi. The "Sacrifice" March undoubtedly influenced Mozart in writing his March of the Priests in "The Magic Flute," and Gluck's influence is also shown in Mozart's "Idomeneo." It was for "Alceste" that Gluck wrote the famous preface expounding his ideas about the character of opera.* The opera was revived at the Opéra-Comique, Paris, May 30, 1904 (Félia Litvinne, Alceste).

"Iphigénie en Aulide," a tragedy-opera in three acts, libretto by

*Yet Gluck allowed "Alceste" to be spoiled by his concessions to Parisian taste, when he allowed the introduction of Hercules at the end, when the opera was performed in French at the Opéra, Paris, April 23, 1776.

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Bailli du Rollet (after Racine's tragedy), was produced at the Opéra, Paris, on April 19, 1774. Iphigénie, Sophie Arnould. The leading ballet dancers were the Dlles: Guimard, Allard, Heinel, Peslin; the Sieurs, Vestris, Gardel. There were revivals in 1800, 1806, 1816, 1824. The opera was revived in Paris at the Opéra Comique, December 18, 1907. Iphigénie, Lucienne Bréval; chief dancer, Régina Badet. There were six performances, seven in 1909.

II. Grazioso ("Paride ed Elena"). The opera "Paris and Helen," libretto by Calzabigi, was produced at Vienna on November 3, 1769. The characters are Elena; Paride; Amore disguised as Erasto, a Spartan; Pallade, the goddess; and a Trojan. Helen is not here the later heroine of Troy. The opera is concerned only with the wooing of her by Paris and her final surrender. Gluck in his dedication to the Duke of Braganza defended his operatic theories

III. Slavic Dance ("Iphigénie en Aulide").

• • •

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court. Louis XIV. danced it to music composed for him by Lully; for the minuet,

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PARSIFAL: Prelude, Act III. In 2 Parts
By Siegfried Wagner *and* Bayreuth Festival Orchestra **Columbia Record No. 67369-D**

PARSIFAL: Good Friday Music, Act III. Parts 1 and 2
By Alexander Kipnis, Fritz Wolff; Siegfried Wagner, *conducting the* Bayreuth Festival Orchestra. (*In German*) **Columbia Record No. 67370-D**

PARSIFAL: Good Friday Music, Act III. Part 3
By Alexander Kipnis; Siegfried Wagner, *conducting the* Bayreuth Festival Orchestra. (*In German*)

SIEGFRIED: Forest Murmurs, Act II
By Franz von Hoesslin *and* Bayreuth Festival Orchestra **Columbia Record No. 67371-D**

SIEGFRIED: Prelude, Act III

SIEGFRIED: Fire Music
By Franz von Hoesslin *and* Bayreuth Festival Orchestra **Columbia Record No. 67372-D**

DAS RHEINGOLD: Entry of the Gods into Valhalla. In 2 Parts
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originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is moderate rather than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and at balls this dance was followed by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all postures and dancing steps.

An entertaining essay could be written on the minuet, in which Marcel saw all things; of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as *'tracer les chiffres d'amour,'* and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called *'les âmes des pieds.'* " Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,— "a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

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The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

Mozart as a lad, journeying with his father, wrote to his mother and sister from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." To which Mr. Krehbiel added this note: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

*The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Charles Gilibert, April 4, 1903. It was sung here by Blanche Marchesi, January 21, 1899.

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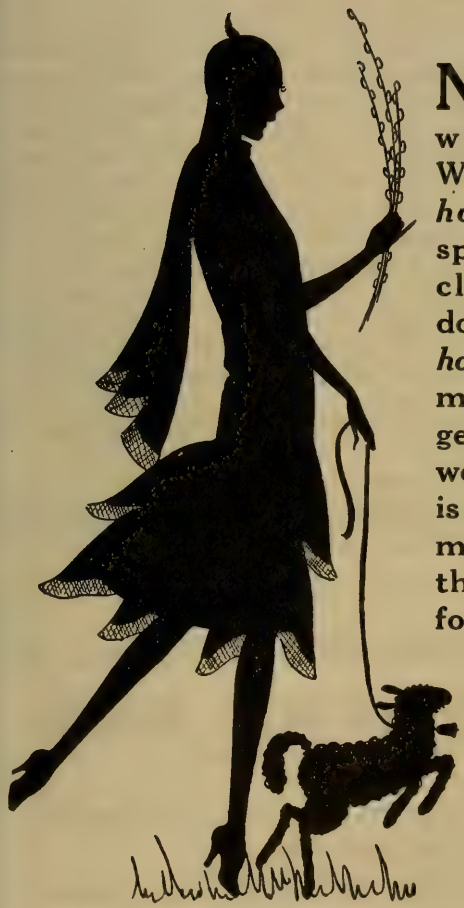
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For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn* composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin. (For a discussion of the minuet in the early symphonies, see "Mozarts Jugendsinfonien," by Detlef Schultz, Leipsic, 1900.)

*Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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Concerto in D major, No. 4, for Violin (K. 218)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart composed five violin concertos at Salzburg in 1775; B-flat major (K. 207), April; D major (K. 211), June; G major (K. 216), September; D major (K. 218), October; A major (K. 219), December. The title of the autograph manuscript runs as follows: "Concerto per il Violino del Sgr. Cavaliere Amadeo Wolfgango Mozart nel Octobre 1775 à Salisburgo." The accompaniment of the five concertos is scored for the same instruments, two oboes, two horns, strings, but two flutes are introduced in the Adagio of Concerto in G major. In 1776 Mozart wrote a sixth concerto—E-flat major—or at least portions of it—with an accompaniment scored for flute, two oboes, two bassoons, two horns, and strings. A seventh was discovered by Dr. Kopfermann in 1907, but there is some doubt about its genuineness. Concerning the authenticity of the Concerto in D major (K. 271*a*), said to have been written by Mozart at Salzburg in July, 1777, see "W. A. Mozart: 1756–1777" by T. de Wyzewa and G. de Saint-Foix, Vol. II, pp. 375–376 (Paris, 1912).

These concertos were undoubtedly written for Mozart's own use. As a child, he played the violin as well as the forerunners of the pianoforte, and on his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). The one in C major in its primitive form was for the clavecin alone. This and one in D major were dedicated to the Princess Victoire of France.

The characteristics of the series of Salzburg concertos are the same. The concertos are in three movements, Allegro, Andante or Adagio, and Rondo. The first movement is the one most developed, although it might be considered as in aria form rather than the form befitting the first movement of a symphony. There is the customary alternation between tutti and solo passages. The structure is more compact than that of the Aria and has more life. The "passage" measures grow out of the themes, play about them, or are closely

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related to them. The second movement requires the expressive playing of sustained melody and is of a cheerful character. The Finale, in rondo form, is in joyful mood.

I. Allegro, D major, 4-4. The chief theme is proclaimed in octaves by the full orchestra; the second theme, D major, is given to the strings. The solo violin enters with the chief theme, which is in two sections; it plays the second theme, now in A major. There is much passage work for the violin in the development section. The recapitulation section begins with the second theme.

II. Andante cantabile, A major, 3-4. The first theme is given out by the orchestra. The solo violin shares it a little later, and introduces the second theme in E major.

III. Rondo, Andantino grazioso, D major, 2-4. The solo violin announces the first theme. De Wyzewa and Saint-Foix believe that this little aria was inspired by the famous varied Andante in Haydn's "Imperial" Symphony (1774). Allegro ma non troppo, 6-8. There is a new idea in A major for the solo violin. The Andantino material returns; is followed again by that of the Allegro. There are other changes in tempo, and a new subject in G major for the solo instrument. At the end the subject first heard in the Allegro ma non troppo is presented.

The first performance of this concerto in Boston was by Camilla Urso at a concert of the Harvard Musical Association on February 26, 1874. The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Sylvain Noack (April 20, 1912) and Fritz Kreisler (November 29, 1913).

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In 1775 Mozart worked diligently to perfect himself as a violinist. This was to please his father. One of Mozart's duties at the Salzburg Court was to play the violin, which he disliked to do. His father wrote to him that if he would do himself justice and play with "boldness, spirit, and fire" he would be the first violinist in Europe. In 1777 the father reproached him for neglecting the instrument. In Vienna Wolfgang preferred to play the viola in string quartets.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

List of Works Performed at these Concerts during the Season of 1927-1928

BACH
Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl) — IV. February 20
(Messrs. BURGIN, LAURENT, GILLET, MAGER)

BERLIOZ
Overture to "Benvenuto Cellini," Op. 23 — I. November 14

BRAHMS
Symphony No. 3 in F major, Op 90 — I. November 14

CHOPIN
Concerto No. 2 in F minor for Pianoforte and Orchestra, Op. 21 — III. January 23
Soloist: DAI BUELL

GLUCK
Ballet Suite No. 2 (Arranged by Mottl) — V. March 26

HAYDN
Symphony in G major (Breitkopf and Härtel No. 13) — II. December 12

HONEGGER
Incidental Music to D'Annunzio's "Fedra" — II. December 12
Prelude to Act III

LISZT
Concerto for Pianoforte in E-flat, No. 1 — IV. February 20
Soloist: GEORGE LIEBLING

MARTINŮ
"La Bagarre" ("The Tumult") Allegro for Orchestra — II. December 12

MOZART
Violin Concerto in D major No. 4, Koechel No. 218 — V. March 26
Soloist: SAMUEL DUSHKIN

RAVEL
"Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces — I. November 14

RIMSKY-KORSAKOV
Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op 35 — III. January 23

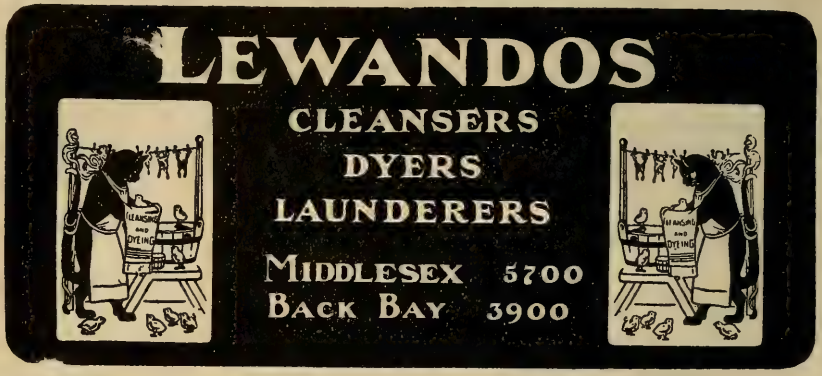
SIBELIUS
Symphony No. 1 in E minor, Op. 39 — IV. February 20

STRAUSS
"Don Juan," Tone Poem, Op. 20 (after Lenau) — II. December 12

STRAVINSKY
Orchestral Suite from the Ballet, "Petrouchka" — II. December 12

TCHAIKOVSKY
Fantasia, "Francesca da Rimini," Op. 32 (after Dante) — I. November 14
Symphony No. 6 in B minor, "Pathetic," Op. 74 — V. March 26

WAGNER
Overture to "Tannhäuser" — III. January 23



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nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow

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BEETHOVEN-RUBINSTEIN	March From "The Ruins of Athens"
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VIOLIN SONATA
- Allegretto
- "Blues"
- Molto perpetuum

(First performance in Boston)

ALFREDO SAN MALO, MAURICE RAVEL

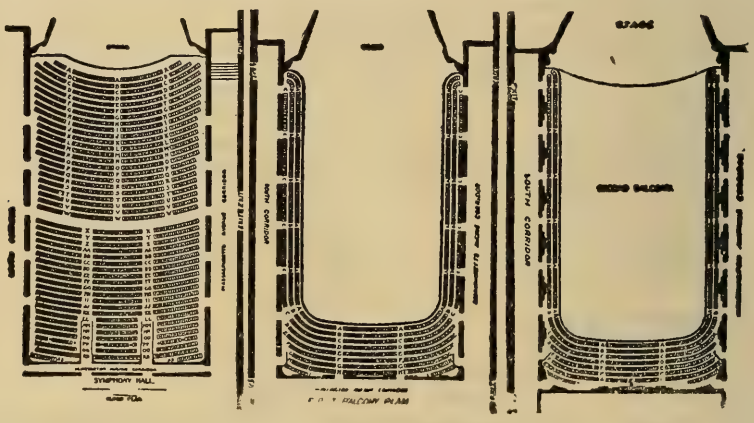
MASON & HAMLIN PIANOFORTE

them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum



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is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail,

"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

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Mr. J. FRITZ HARTZ, conductor of the Mendelssohn Choir of Worcester, requiring two soloists of the above voices, for his closing concert of the season, April 24th at Mechanics Hall, Worcester, found them both in this Studio, negotiating through the office of Mr. Aaron Richmond, their personal manager.

MR. JOSEPH LAUTNER, *Tenor*, of the Faculty of the Ithaca Conservatory, will appear as soloist of the Salon Ensemble concert at the Metropolitan Theatre, Sunday Afternoon, April 15th. Mr. Lautner is the second artist to represent this Studio in these concerts this season.

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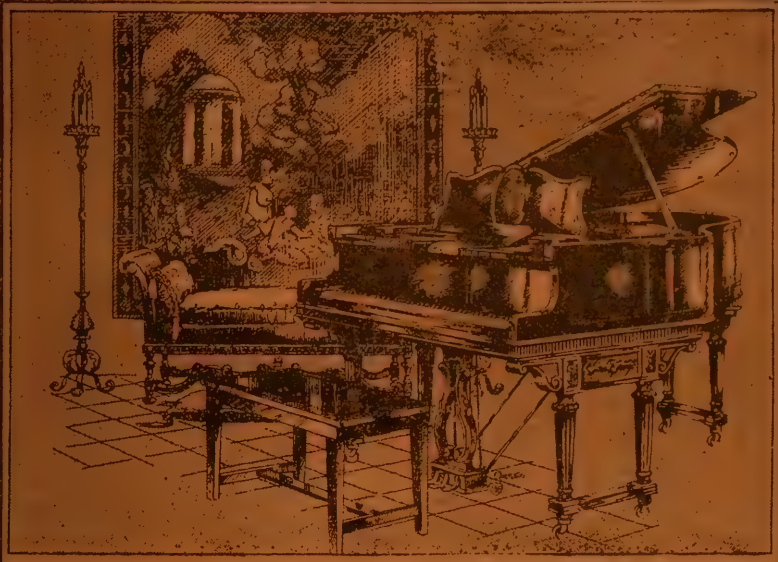


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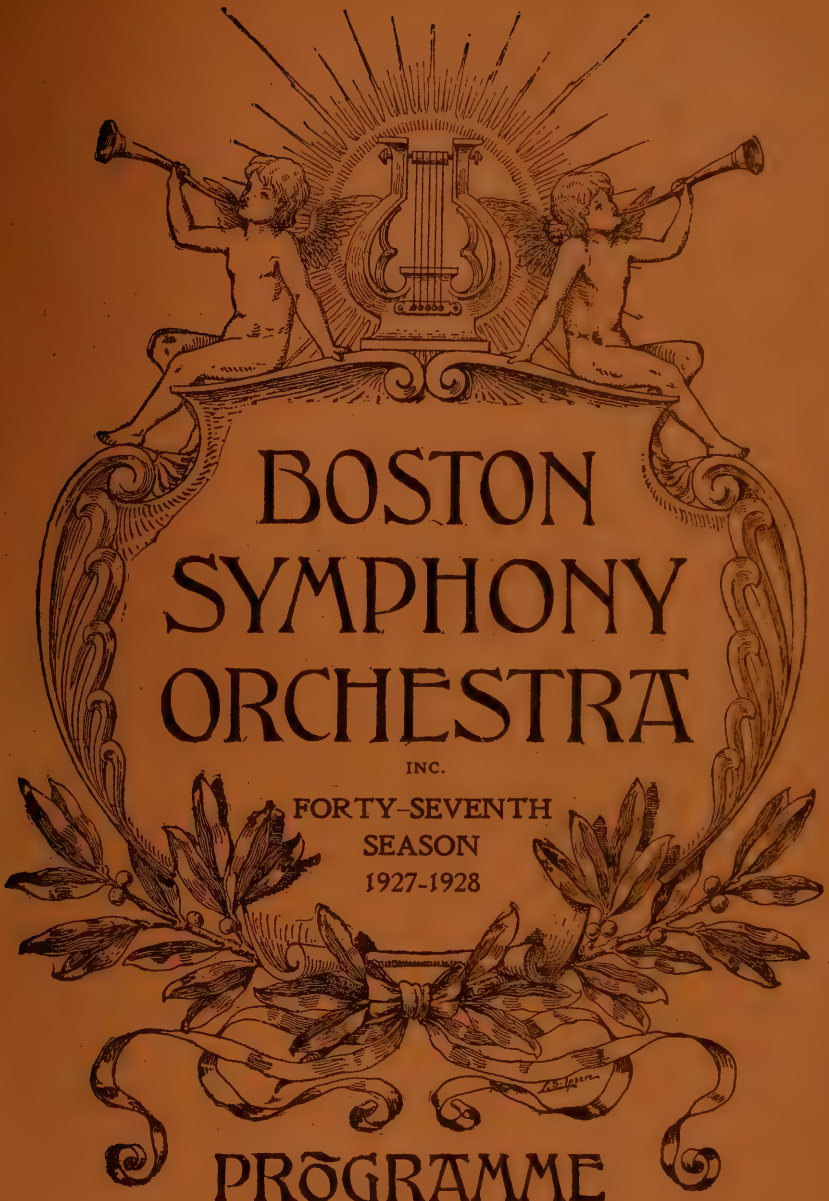
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Diamond, S.
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Zide, L.
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Fiedler, B.

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Beale, M.
Del Sordo, R.
Stonestreet, L.
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Messina, S.
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Artières, L.
Fourel, G.
Cauhapé, J.
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Shirley, P.
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Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

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Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
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Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
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Demetrides, L.

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Laurent, G.
Bladet, G.
Amerena, P.

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Gillet, F.
Devergie, J.
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Clarinets.

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Arcieri, E.
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Bassoons.

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Horns.

Valkenier, W.
Schindler, G.
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Blot, G.

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Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

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Hansotte, L.
Kenfield, L.
Raichman, J.
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Tubas.

Sidow, P.
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Harps.

Holy, A.
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I. Allegro moderato.
II. Andante.
III. Allegro.

Haydn Symphony in G major (Breitkopf & Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Beethoven Symphony No. 7, in A major, Op. 92

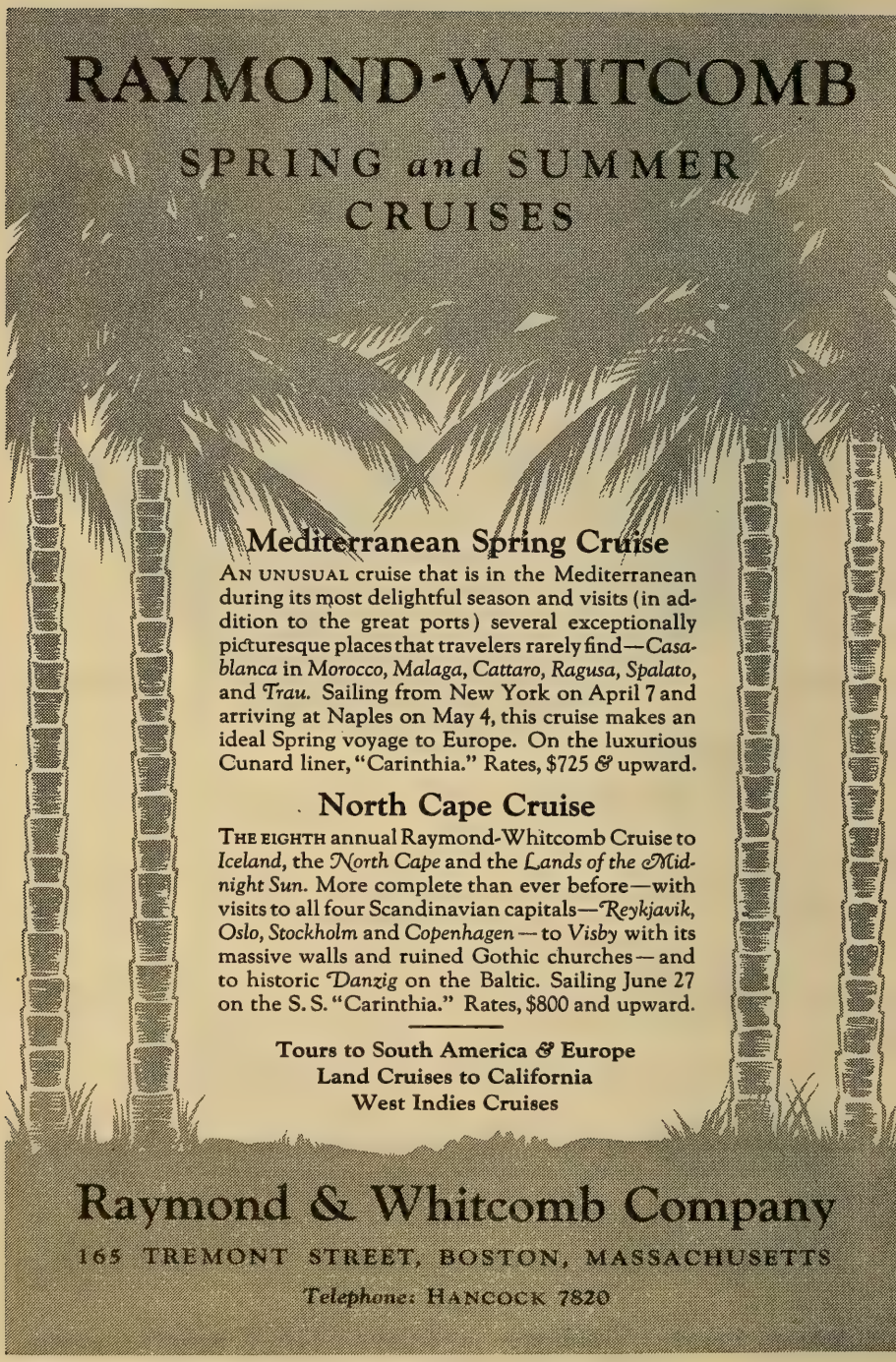
I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai presto: Tempo primo.
IV. Allegro con brio.

There will be an intermission of ten minutes after Haydn's symphony

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was

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not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of

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the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing

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the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced

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to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

SYMPHONY IN G MAJOR (B. & H. No. 13) JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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SYMPHONY, A MAJOR, No. 7, Op. 92. . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

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Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,†

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

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though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata;—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)

†See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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II. } Allegro.
III. Air.
IV. Allegro Moderato.

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

There will be an intermission of ten minutes after Mozart's symphony

and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadephia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished players were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful. There was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in

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spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

* * *

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' non quell' unico" from Alessandro Nini's* "Ida della Torre" (produced in 1837), and "Regnava nel silenzo" from "Lucia di Lammermoor."

* * *

Mark what commentators have found in the Seventh Symphony: One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the Andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Ulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner

*Nini, born at Fano on November 1, 1805, died chapel master of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Leningrad. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.

writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

Why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

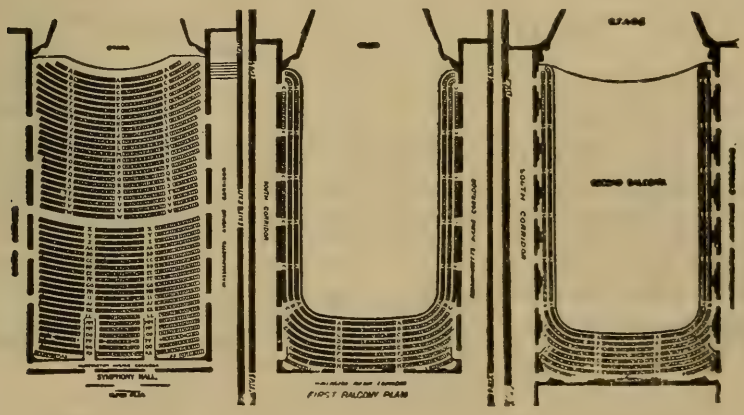
I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.



have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* * *

"The symphony in A major, which, influenced by Wagner, musicologues have baptized 'The apotheosis of the dance' is nothing else than a pastoral symphony. There is nothing of the dance in the rhythm of the first movement; it would seem to come rather from the song of a bird. It is said that the Trio of the Scherzo is a Pilgrim-song heard at Teplitz in 1812. The Finale is a strongly characterized village festival.—'VINCENT D'INDY'."

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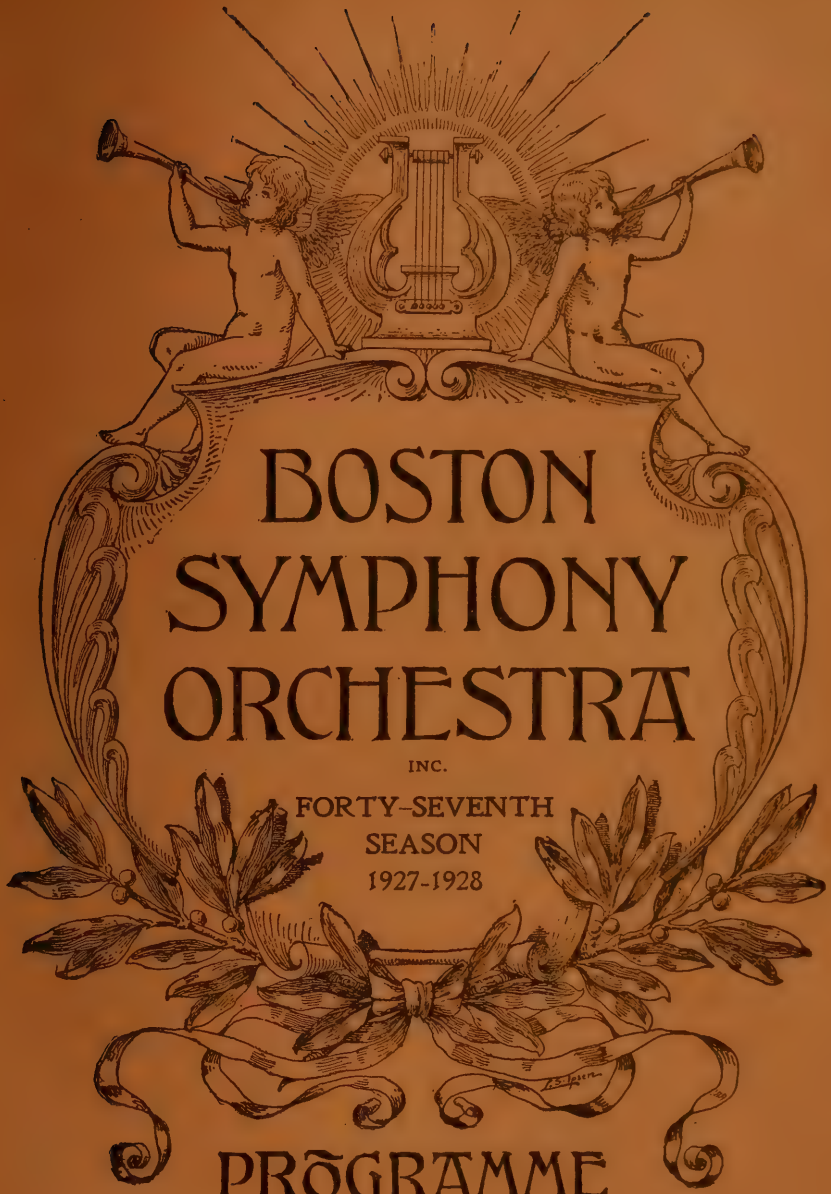
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Handel . . . Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Viola: J. LEFRANC Solo Violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

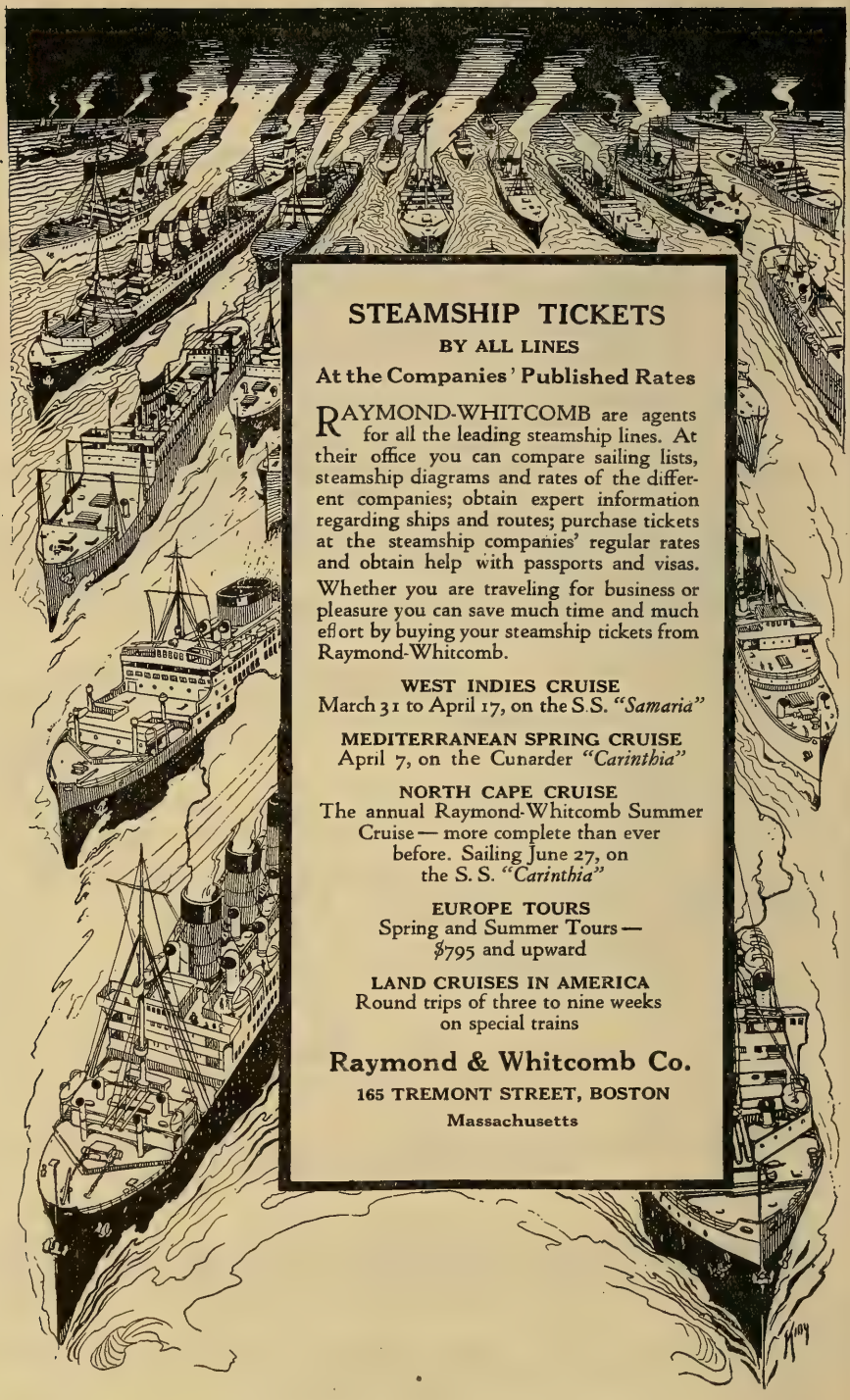
I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

There will be an intermission after Mozart's symphony

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Concerto Grosso, No. 5, in D major . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

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1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

Symphony in E-flat Major (K. 543)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double

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basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Petrograd.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Petrograd on February 20, 1896, was also based on the sketches for this Symphony.

* * *

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert, Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the

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more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Petrograd in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse

of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I

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shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last

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Mendelssohn . . Overture to "A Midsummer Night's Dream"

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

Rimsky-Korsakov . . Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalander Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

There will be an intermission after the symphony

movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

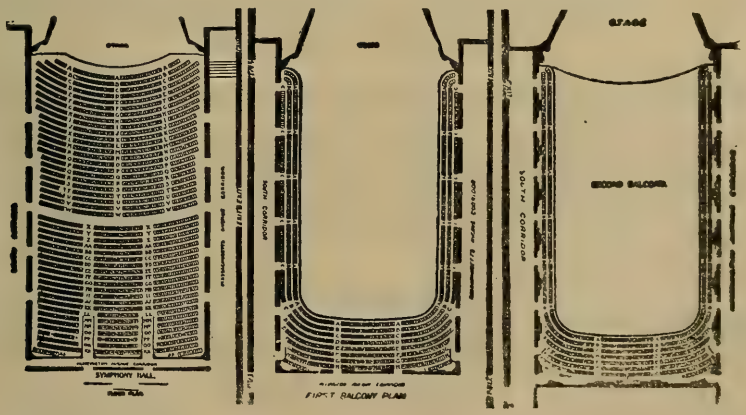
"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.



The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on Jaunary 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911; March 28, 1924; October 23, 1925.

* * *

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

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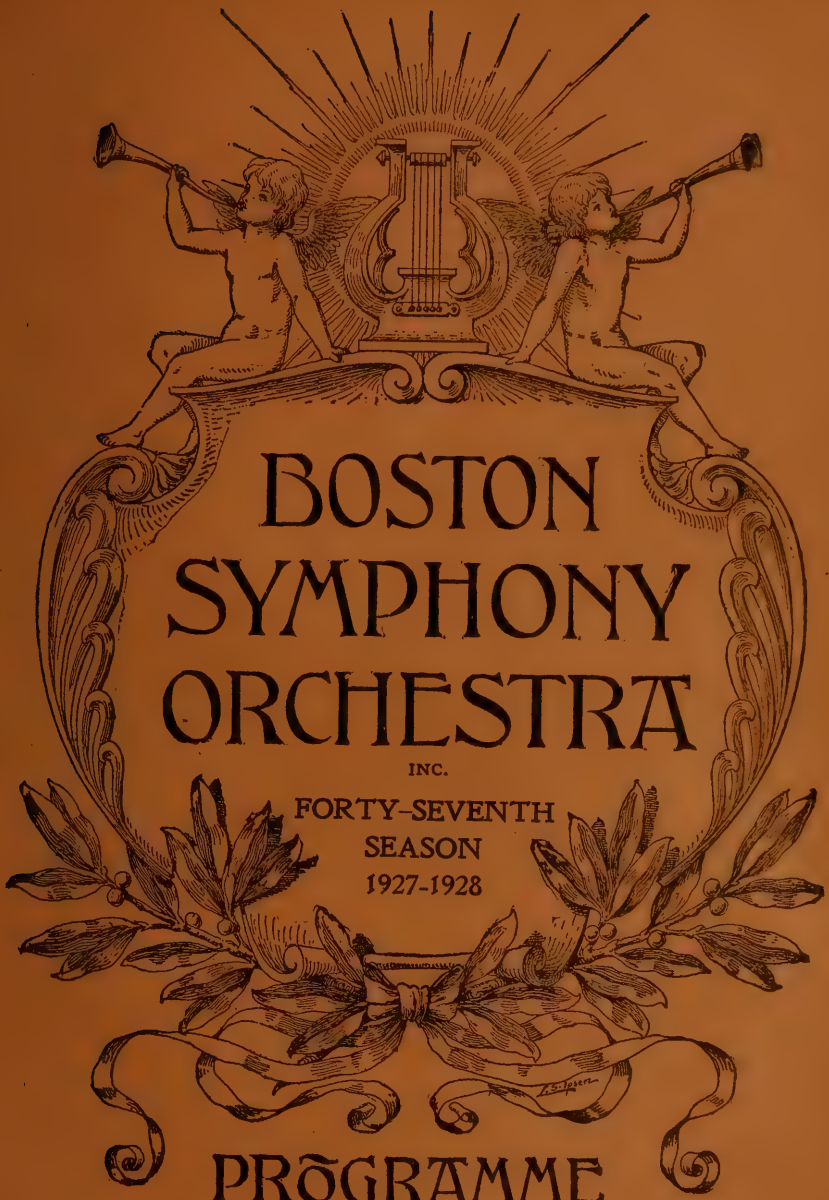
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Van Wynbergen, C.
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Grover, H.
Shirley, P.
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Gerhardt, S.
Deane, C.

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Bedetti, J.
~~Keller, J.~~
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
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Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

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Speyer, L.

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Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

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Pogrebniak, S.
Van Den Berg, C.
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Horns.

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Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
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Rochut, J.
Hansotte, L.
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Rimsky-Korsakov . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalander Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.

Wagner Prelude to "Lohengrin"

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Wagner "Forest Murmurs" from "Siegfried"

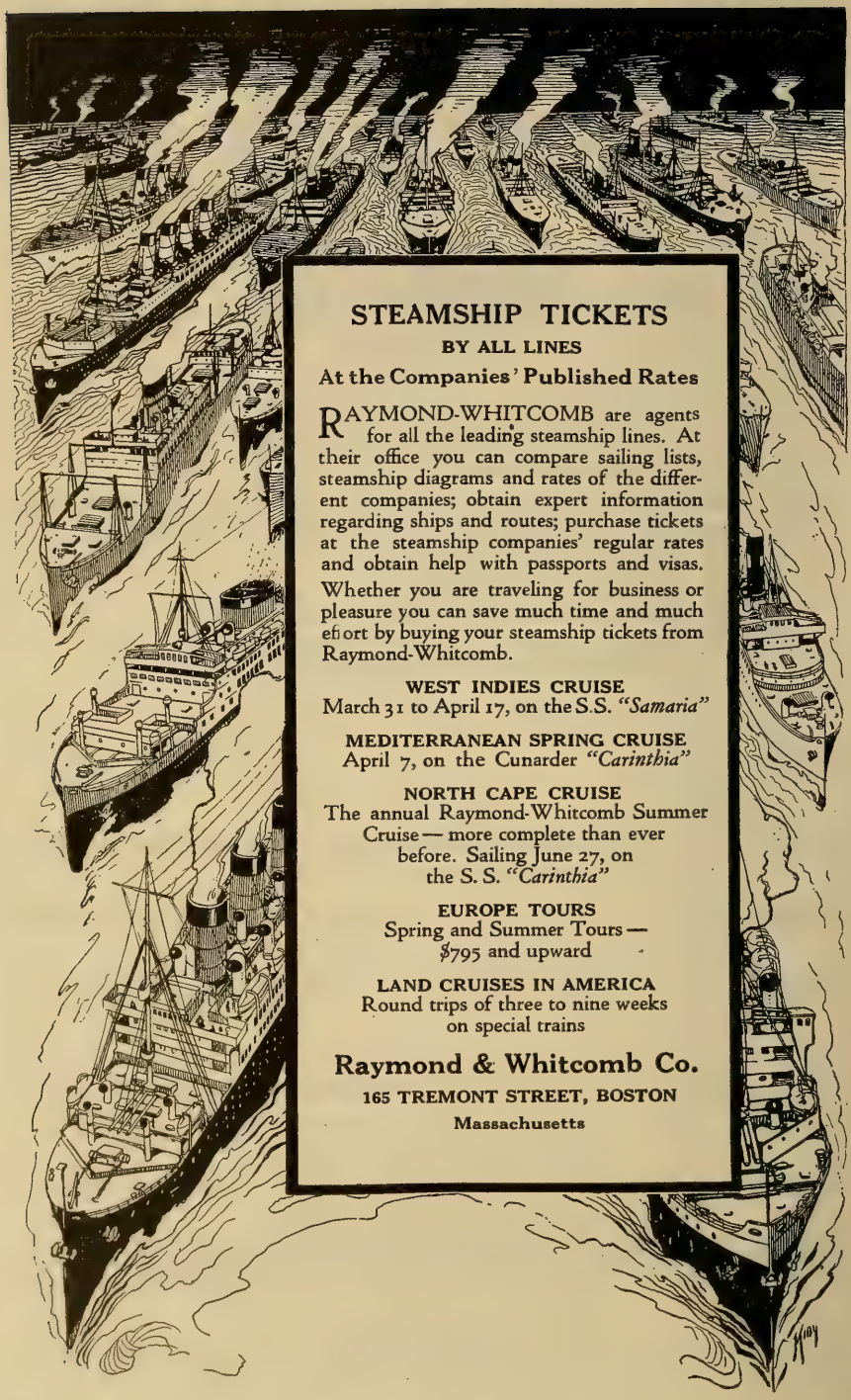
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(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand

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and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

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"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalander-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince Kalander, the Prince and the Princess, the Bagdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her

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wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

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"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalander's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalander's Narrative. The principal theme of the Kalander's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase. as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalander's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope

"There is nothing which has yet been conceived by man, by which so much happiness is produced as by a good Inn"

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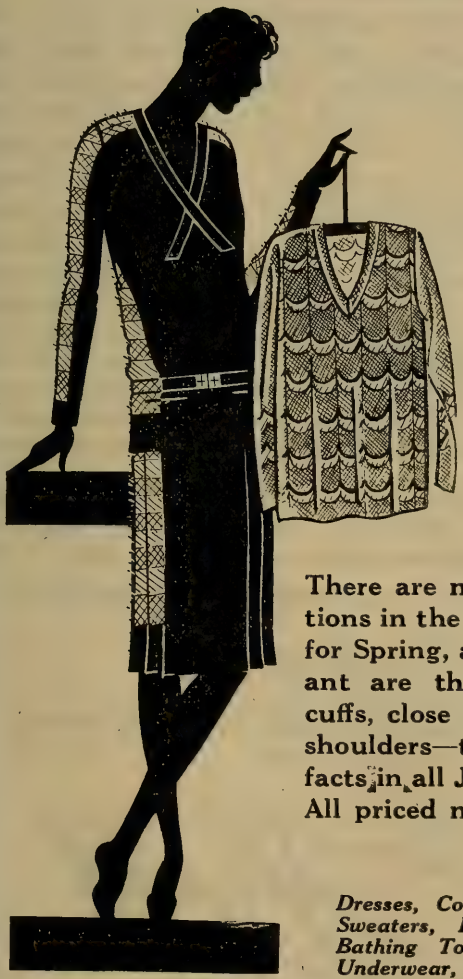
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of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio'; No. IV.—'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalander's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalander for there were three that knocked on that fateful night at the gate of the

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house of the three ladies of Bagdad. "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalander's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

PRELUDE TO THE OPERA "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

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Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His

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blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of heaven at first seems to condense itself into a wonderful, scarcely perceptible but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel [the Grail] in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions.

"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is

thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."

"The Ride of the Valkyries," from "The Valkyrie"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

After an instrumental introduction to Act III of "The Valkyrie," the curtain rises.

"On the summit of a rocky mountain. On the right a pine wood encloses the stage. On the left is the entrance to a cave; above this the rock rises to its highest point. At the back the view is entirely open; rocks of various heights form a parapet to the precipice. Occasionally clouds fly past the mountain peak as if driven by storm. Gerhilde, Ortlinde, Waltraute, and Schwertleite have ensconced themselves on the rocky peak above the cave; they are in full armour."*

Flashes of lightning break through the clouds, and from time to time a Valkyrie is seen on horseback with a slain warrior hanging from the saddle. We quote John F. Runciman's description of the Valkyries' Ride ("Richard Wagner"):

"The drama here is of the most poignant kind; the scenic sur-

*Wagner's indications for the stage translated by Frederick Jameson for G. Schirmer's edition of "The Valkyrie."

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roundings are of the sort Wagner so greatly loved—tempest amidst black pine woods with wild, flying clouds, the dying down of the storm, the saffron evening light melting into shadowy night, the calm, deep blue sky with the stars peeping out, then the bright flames shooting up; and the two elements, the dramatic and the pictorial, drew out of him some pages as splendid as any even he ever wrote. The opening, 'The Ride of the Valkyries,' is a piece of storm-music without a parallel. There is no need here for Donner with his hammer; the All-Father himself is abroad in wrath and majesty, and his daughters laugh and rejoice in the riot. There is nothing uncanny in the music: we have that delight in the sheer force of the elements which we inherit from our earliest ancestors: the joy of nature fiercely at work which is echoed in our hearts from time immemorial. The shrilling of the wind, the hubbub, the calls of the Valkyries to one another, the galloping of the horses, form a picture which for splendor, wild energy, and wilder beauty can never be matched.

"Technically, this Ride is a miracle built up of conventional figurations of the older music. There is the continuous shake, handed on from instrument to instrument, the slashing figure of the upper strings, the kind of *basso ostinato,* conventionally indicating the galloping of horses, and the chief melody, a mere bugle call, altered by a change of rhythm into a thing of superb strength. The only part of the music that ever so remotely suggests extravagance is the Valkyries' call; and it, after all, is only a jodel put to sublime uses. Out of these commonplace elements, elements that one might almost call prosaic, Wagner wrought his picture of storm, with its terror, power, joyous laughter of the storm's daughters—storm as it must have seemed to the first poets of our race. . . .

"It is worth looking at the plan of this Ride—which is, be it remembered, only the prelude to the gigantic drama which is to follow. Ater the ritornello the main theme is announced, with a long break between the first and second strains; and again a break before it is continued. Then it sounds out in all its glory, terse, closely gripped section to section, until the Valkyries' call is heard; purely pictorial passages follow; the theme is played with, even as Mozart and Beethoven played with their themes, and at the last the whole force of the orchestra is employed, and Wagner's object is attained—he has given us a picture of storm such as was never done before, and he has done what was necessary for the subsequent drama—made us feel the tremendous might of the god of storms."

"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or

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PROGRAMME

Berlioz Overture to "Benvenuto Cellini," Op. 23

Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

Debussy Prelude to "The Afternoon of a Faun"

Strauss "Don Juan" Symphonic Poem

There will be an intermission of ten minutes after the symphony

"Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafner is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

"Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and

*The spelling of the names of certain characters of the "Ring" is one of Mr. Shaw's invention.

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(*See Page 19*)

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Habanera
MAURICE RAVEL

String Quartet in F major
HART HOUSE STRING QUARTET

Chansons Madécasses for voice, flute, 'cello and piano
ESTHER DALE
GEORGES LAURENT
BORIS HAMBOURG and
MAURICE RAVEL

tempo, in violoncellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the Freia-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the Bird-Song-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the Fire-motive, the Siegfried-motive, the Slumber-motive, and the Bird-Song-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in America was at the Metropolitan, New York, November 9, 1887. The Wanderer, Fischer; Siegfried, Alvary; Alberich, von Milde; Mime, Ferenczy; Fafner, Elmblad; Brünnhilde, Lehmann; Erda, Brandt; Forest Bird, Seidl-Kraus.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

The first performance of "Waldweben" in Boston was at a Theodore Thomas concert, May 11, 1881.

Overture to Tannhäuser Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

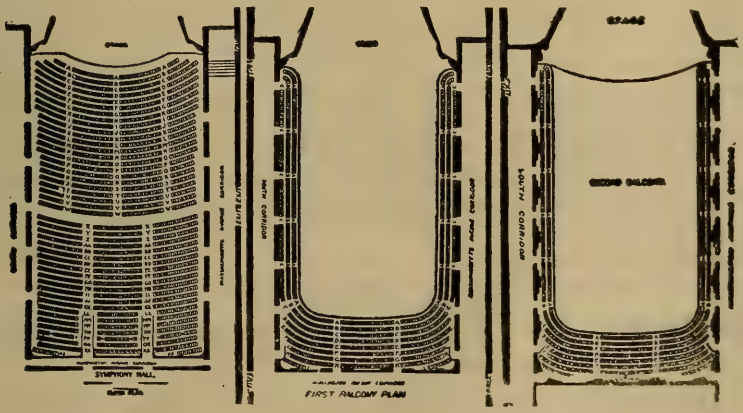
The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)



It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." The Philharmonic Society of New York played the the overture on April 21, 1855.

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

MUSICAL INSTRUCTION

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On Thursday morning, February 23, Mr. Wilson and his Singers gave at the Women's Republican Club, under the auspices of the Political Division, Mrs. Bagley, Chairman, an exceedingly praiseworthy performance of Cadman's cantata, "The Sunset Trail," the second first performance offered its members by the Republican Club this season.

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FORTY-SEVENTH SEASON, 1927–1928

Programme

TUESDAY AFTERNOON, APRIL 3, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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TUESDAY AFTERNOON, APRIL 3
AT 3.00

Berlioz Overture to "Benvenuto Cellini," Op. 23

Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.
II. Andante con moto.

Strauss "Don Juan," Tone-poem, Op. 20 (after Lenau)

Debussy "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the

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promise of Cardinal Salviati to reward him with the hand of Teresa. Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo. They plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio will wear. The pantomime of "King Midas" is acted; Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested. The people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

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The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Unfinished Symphony in B minor Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and

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it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to rep-

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resent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) *Hüttenbrenner*
Symphony in B minor *Schubert*
1. Allegro
2. Andante (MS. First time.)
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } *Herbeck*
2. Jägerglück } (First time
Symphony in A *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a com-

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

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poser and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, and is in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

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Prelude to "The Afternoon of a Faun (after the Éclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience.

He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

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PROGRAMME

Mendelssohn . Suite from the Incidental Music to Shakespeare's "A Midsummer Night's Dream"

Bach Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

Stravinsky Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend

I. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katscheï.

Brahms Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio

There will an intermission of ten minutes before the symphony

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. **Its chief protagonist is a lovelorn**

* Published by Frederick A. Stokes Company, New York, 1917.

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SUNDAY AFTERNOON, APRIL 15, 1928, at 3.30



Recital by

JOSEF HOFMANN

Piano

PROGRAMME

Sonata in F minor, Opus 57 *Beethoven*
(Appassionata)
Assai allegro
Andante con moto
Allegro ma non troppo — Presto

March from "Ruins of Athens" . *Beethoven-Rubinstein*

Twenty-four Preludes *Chopin*

Soirée en Grenade *Debussy*

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doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. · Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pé-

*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

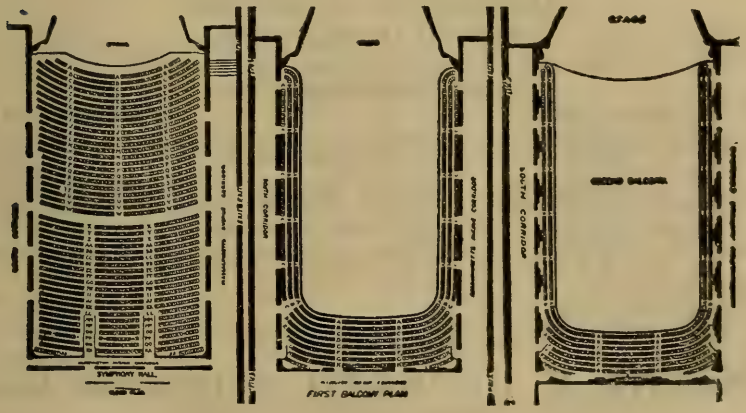
trouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *



The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre, New York City, on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

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MR. JOSEPH LAUTNER, *Tenor*, of the Faculty of the Ithaca Conservatory, will appear as soloist of the Salon Ensemble concert at the Metropolitan Theatre, Sunday Afternoon, April 15th. Mr. Lautner is the second artist to represent this Studio in these concerts this season.

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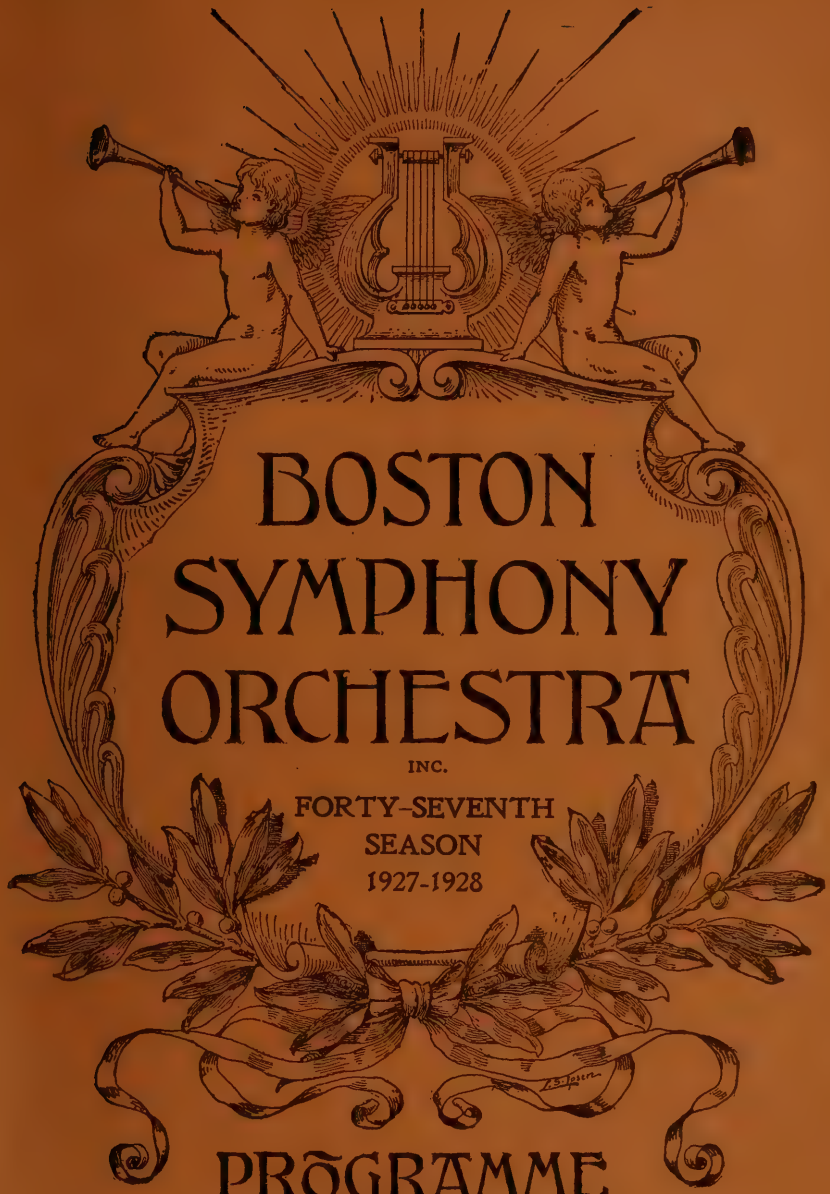
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Bach Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

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Overture to "A Midsummer Night's Dream," Concert Overture, E major, No. 1, Op. 21 . . . Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohn's garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a

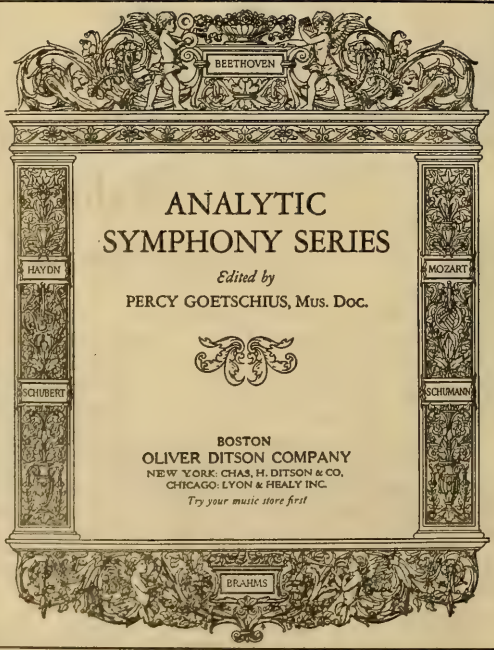


newspaper, called in summer *The Garden Times,* and in the winter *The Snow and Tea Times.*

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia, and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterwards by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year.



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The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet* in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Mendelssohn conducted the performance of the overture. The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mmes. Malibran, Sontag, Camporese, Pisaroni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists Moscheles and Mendelssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn re-

*Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then traveled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed\over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variation on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movement of Mons. Drouet's execution. He belongs, we apprehend, to that class of musicians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction" (*The Examiner:* article "The Oratorios," April 14, 1816).

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wrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

The orchestral parts were published in 1832; the score in April, 1835.

The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert Overture: "Midsummer Night's Dream," and the original opus number was 21.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free

*Bergomask, or properly, Bergamask Dance: A rustic dance of great antiquity framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for violoncello and pianoforte.) But see Veriaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

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fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

The overture was played in Boston for the first time at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was one violoncellist. Thomas Ryan in his memoirs tells an entertaining story about his attempt to introduce the overture in Boston.

Two Choral Preludes: "Schmücke Dich, O Liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist"

Johann Sebastian Bach (Orchestrated by Arnold Schönberg)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettledrums, cymbals, triangle, Glockenspiel, celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922, by the Philharmonic Society, led by Mr. Stransky.

"Schmücke Dich" is the Choral Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598–1662). The choral is based on Johann Franck's Eucharistic Hymn.

Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,† castanets, celesta,

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

†It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

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No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

* John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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The Closing Concert of the Sunday Afternoon Series

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a

List of Works Performed at this Series of Concerts during the Season of 1927-1928

Bach

Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl) — I. February 7
(Messrs. Burgin, Laurent, Gillet, Mager)

Two Choral Preludes, Orchestrated by Arnold Schönberg — V. April 24

Beethoven

Symphony No. 7, in A major, Op. 92 — I. February 7

Berlioz

Overture to "Benvenuto Cellini," Op. 23 — IV. April 3

Brahms

Symphony No. 1 in C minor, Op. 68 — V. April 24
I. Un poco sostenuto; Allegro.
II. Adante sostenuto.

Debussy

"Prélude à l'Après-Midi d'un Faune" (Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé — IV. April 3

Handel

Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel) — II. February 28
Solo Violins: R. Burgin, J. Theodorowicz
Solo Violoncello: J. Bedetti

Haydn

Symphony in G major (Breitkopf & Härtel, No. 13) — I. February 7

Mendelssohn

Suite from the Incidental Music to Shakespeare's "A Midsummer Night's Dream" — V. April 24

Mozart

Symphony in E-flat major (Koechel No. 543) — II. February 28

Ravel

Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite) — V. April 24

Rimsky-Korsakov

Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35 — III. March 13

Schubert

Symphony in B minor ("Unfinished") — IV. April 3

Strauss

"Don Juan," Tone-poem, Op. 20 (after Lenau) — IV. April 3

Stravinsky

Orchestral Suite from the Ballet "Petrouchka" — IV. April 3

Tchaikovsky

Symphony No. 6 in B minor, "Pathetic," Op. 74 — II. February 28

Wagner

Prelude to "Lohengrin" — III. March 13
The Ride of the Valkyries from "The Valkyrie" — III. March 13
"Forest Murmurs" from "Siegfried" — III. March 13
Overture to "Tannhäuser" — III. March 13

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letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:

> One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past;
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted.

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go as far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the

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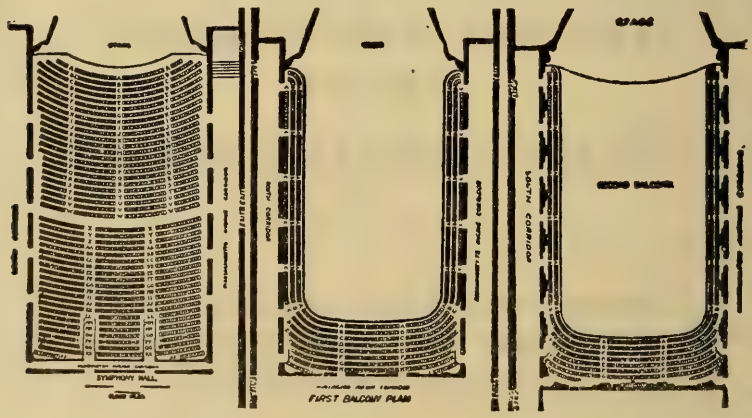
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character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.



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b. Alas, To Whom Dare I Complain?
c. The Broken Melody
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M. Bartholomew Conducting

3. Songs of the Sea Stanford
a. Devon, O Devon
b. Homeward Bound
c. The Old Superb
Yale and Harvard Glee Clubs
M. Bartholomew Conducting
Soloist, Mr. C. A. Lohmann

4. *a.* Christus Factus Est Anerie
b. Around Us Hear the Sounds of Even Dvorak
Harvard Glee Club
A. T. Davison Conducting
c. The Gondoliers
Harvard Glee Club
M. Bartholomew Conducting

5. Alleluia, Today is Christ Arisen Handel
Yale and Harvard Glee Clubs
A. T. Davison Conducting

6. Shenandoah Traditional Sea Chanty
Yale Glee Club
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7. Hallelujah, Amen Handel
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Beethoven . . Second Movement (Andante Cantabile) from the Symphony in C major, No. 1, Op. 21

Wagner Prelude to Act III, "Lohengrin"

Tchaikovsky Andante Cantabile for strings

Rimsky-Korsakov . . "The Flight of the Bumble Bee," Scherzo

Saint-Saëns "The Animals' Carnival"

a. Introduction and Royal March of the Lion.
b. Cocks and Hens.
c. The Elephant. (Solo double-bass, A. VONDRAK)
d. Aquarium.
e. Personages with long ears.
f. The Cuckoo in the depth of the forest.
g. Aviary. (Solo flute, P. AMERENA)
h. The Swan. (Solo violoncello, JEAN BEDETTI)
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Rimsky-Korsakov . . . Overture to the Opera, "May Night"

Schubert . . . Andante from the String Quartet in D minor
Variations on the Song, "Death and the Maiden"

Mozart Two movements from the Symphony in E-flat major (Koechel No. 543)

Minuet: Trio.
Finale: Allegro.

Grieg Suite No. 2 from the Incidental Music to Ibsen's "Peer Gynt"

a. Ingrid's Lament.
b. Solveg's Song.
c. Dance of the Troll King's Daughter.

a. Liadov "Baba Yaga," Tone Picture after a Russian Folk Tale, Op. 56

b. Sowerby "The Irish Washerwoman"

Wagner "The Ride of the Valkyries" from "The Valkyrie"

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Weber Overture to "Oberon"

Glazounov . . . Scherzo from the Symphony in B-flat major No. 5, Op. 55

a. Schumann Träumerei (Dreaming)

b. Beethoven . . . Turkish March from "The Ruins of Athens"

Sibelius "Finlandia," Symphonic Poem

a. Pierné March of the Little Lead Soldiers

b. Skilton . . Indian War Dance, from the "Suite Primeval"

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